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UNIVERSAL WEEKLY

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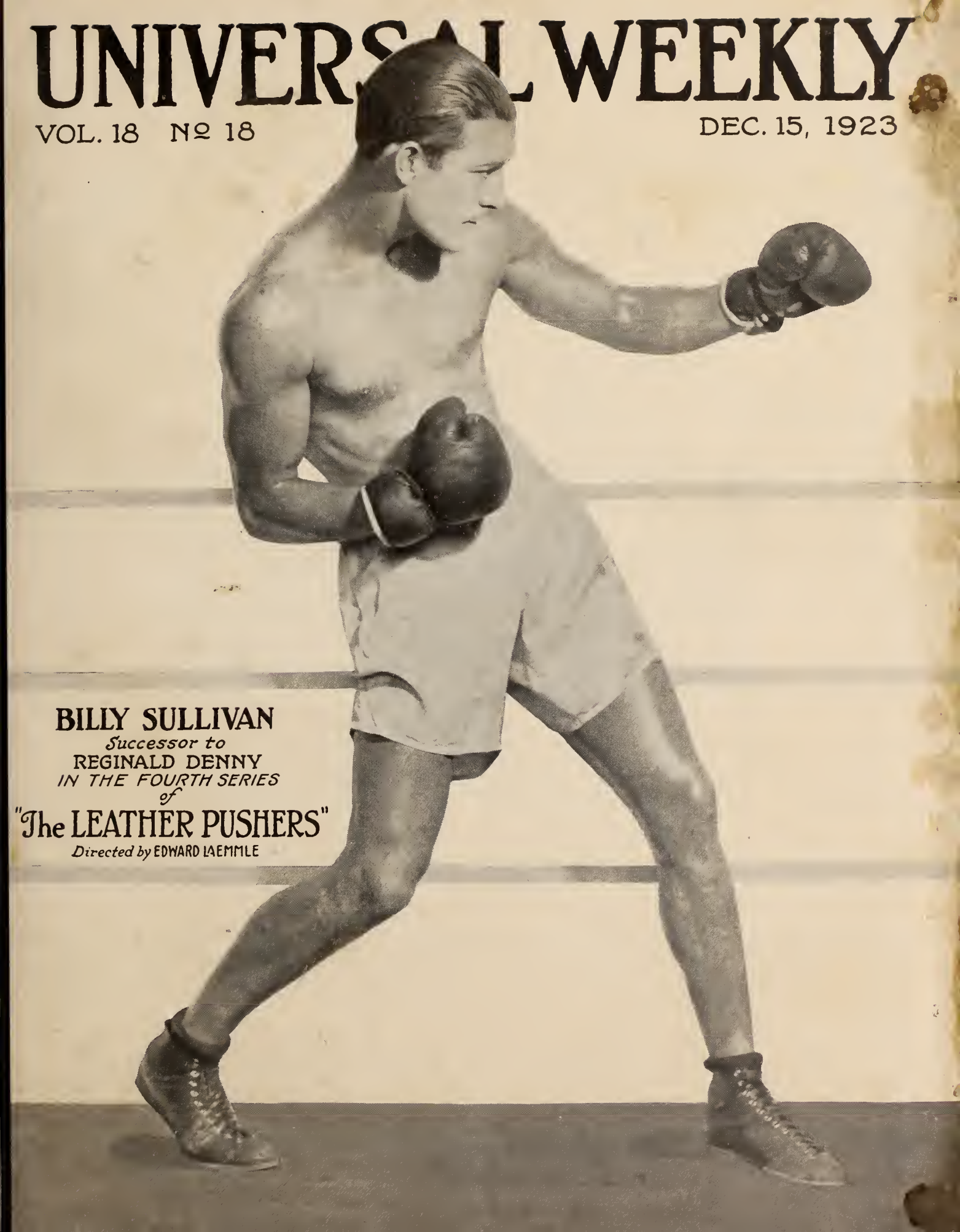


BILLY SULLIVAN
Successor to
REGINALD DENNY
IN THE FOURTH SERIES
of
"The LEATHER PUSHERS"
Directed by EDWARD LAEMMLE

UNIVERSAL has the Pictures

MERRY GO ROUND
Directed by
RUPERT JULIAN
Universal Super-Jewel

A CHAPTER IN HER LIFE
A LOIS WEBER PRODUCTION
With a brilliant cast—Based on the story of "JEWEL" by CLARA LOUISE BURNHAM
Universal Jewel

THE ACQUITTAL
with CLAIRE WINDSOR *and* NORMAN KERRY
Directed by
Clarence Brown *from* Cohan and Harris' production of Rita Weiman's play
Universal Super-Jewel

DRIFTING
starring
PRISCILLA DEAN
From the play by John Colton and Daisy H. Andrews
Directed by Tod Browning *from* W. A. Brady's *production*
Universal Jewel

A Great Big Production with a Great Big Cast!

The DARLING of NEW YORK
with BABY PEGGY, Gladys Brockwell, Sheldon Lewis, Carl Stockdale, Max Davidson, *and others*
Universal Jewel
DIRECTED BY KING BAGGOT

THUNDERING DAWN
with
J. Warren Kerrigan and Anna Q. Nilsson
A HARRY GARSON PRODUCTION
Universal Super-Jewel

WHITE TIGER
Starring
PRISCILLA DEAN
Directed by TOD BROWNING
Universal Jewel

A LADY of QUALITY
starring VIRGINIA VALLI
with MILTON SILLS *and an extraordinary cast*
A HOBART HENLEY PRODUCTION
from Frances Hodgson Burnett's *famous novel and play*
Universal Super-Jewel

Reginald DENNY IN SPORTING YOUTH
Byron Morgan's
Great Story of Youth, Love and Adventure
Directed by Harry Pollard
Universal Jewel

MARY PHILBIN
in a big production
Title to be announced

PRESENTED BY
CARL LAEMMLE

ADVERTISED IN
THE SATURDAY EVENING POST

ARE YOU READY?

MUCH against my desire, I am showing "The Hunchback of Notre Dame" in various legitimate theatres throughout the United States. I am making a profit on these showings and at the same time I am preparing the way for the exhibitor who will show it later on at popular prices.

The only reason I have chosen legitimate theatres is because the picture simply must have a real run, and most exhibitors up to now have been fearful of changing their policy to two-a-day and charging $1.65 top.

Now that I am in the midst of "road-showing" the big production, I find that exhibitors of importance are changing their attitude and are showing a disposition to change their policy, thus cutting legitimate theatres out of the picture business.

I approve of this with all my heart and soul. I have always claimed that pictures belong in picture houses, but with a picture as great and unparalleled as "The Hunchback of Notre Dame" I positively cannot sacrifice it or treat it like an ordinary picture.

Wherever I have found a first-class picture house that is willing to change its policy by showing "The Hunchback of Notre Dame" twice a day at $1.65 top, I have given it the preference over any legitimate theatre.

I am ready to do this wherever it is feasible.

I am not pretending that I expect to sacrifice this production. I am satisfied that it is the outstanding picture of the past ten years; one that will last for years to come, one on which I could afford to take my time about booking. I consider it so exceptional, such a demonstrated success wherever it has shown, that I am more than doing my part when I offer to run it in picture houses instead of legitimate houses.

If I get a proper run in every community and at the same time strike the first blow to kill the evil of running pictures in legitimate theatres I will feel more than satisfied.

Of course, I don't mean that every ticket must be $1.65. I mean that a reasonable number must be sold at that price. Afterward you will want to repeat the picture at popular prices and reap a double profit from it.

There's my story. How does it strikeyou? If it appeals to you, wire or write me.

Carl Laemmle

UNIVERSAL PICTURES CORPORATION

WHAT ARE YOU GOING TO DO ABOUT THE HUNDREDS OF FANS in your town who won't be able to see "Merry Go Round" when you play it at your house, but who will want to see it? This crowd means money to some live showman, and if you don't collect it your competitor will! Protect your interests by booking your second date when you get your first!

"Sold out every night. Have booked return engagement."
C. S. Barrett, PALACE THEATRE,
New Britain, Conn.

"Had to turn them away. Don't miss it."
AMUSE THEATRE, Hart, Mich

"Smashed all records."
READE'S CLEVELAND HIPPODROME,
Cleveland, Ohio

"Turn-away business."
CASINO THEATRE, Toronto, Can.

"I would be very glad indeed if I could secure this picture again."
E. V. Weaver, OSAGE THEATRE,
Shidler, Okla.

"Biggest business entire history of theatre."
LAUGHLIN THEATRE Long Beach, Calif.

"Record-smashing business."
COLUMBIA THEATRE, Seattle, Wash.

"Went over best of the year."
COMMUNITY PLAYHOUSE, Meriden, Conn.

Presented by

MERRY G

with MARY PHILBIN

UNIVERSAL SUPER JEWEL Advertised

SCORES OF SHOWMEN THROUGHOUT THE COUNTRY ARE ARranging now for second showings to take care of the extra business the tremendous success of first bookings created. These men will get the extra money a second booking will bring. They will get the extra money —not their competitors! When you book "Merry Go Round" be sure to arrange for a second date—you'll need it!

In the big list of return engagements are such theatres as THE PARAMOUNT EMPRESS of Salt Lake City, and THE SUPERBA of San Diego, Calif.

"Thousands turned away. Broke all records."
CAMEO THEATRE, Pittsburgh, Pa.

"Smashed all records."
COLUMBIA THEATRE, Portland, Ore.

"Broke all box-office records."
PRINCESS THEATRE, Sausalito, Calif.

PROCTOR'S THEATRE, of Mt. Vernon, N. Y., made a clean-up with a return date less than two weeks after its first engagement. THE WINTER GARDEN, of Jamestown, N. Y., has booked a return date to meet the unprecedented demand.

"Turned away crowds."
ALHAMBRA and GARDEN THEATRES,
Milwaukee, Wis.

"Broke all records."
CAPITOL THEATRE, McKeesport, Pa.

"Broke all records."
LYRIC HEATRE, Kitchener, Ont.

CARL LAEMMLE

O ROUND

and **NORMAN KERRY**

the Saturday Evening Post

Directed by **RUPERT JULIAN**

Fills EVERY Dem

"Exhibitors who are clamoring for better pictures, the kind that will meet the present-day wants of the public and still be a BOX OFFICE puller, never had a better opportunity to get what they are looking for than now.

"In my estimation, here is a picture that fills EVERY demand of the exhibitor and his patrons.

"BABY PEGGY is an artist. It is this type of a picture that makes people say, upon leaving the theatre, 'I could see more of it!' Twelve reels of Baby Peggy and the other excellent characters would hardly be enough to satisfy.

"'THE DARLING OF NEW YORK' is an attraction that Universal should be happy to present."

ASCHER'S MERRILL THEATRE,
R. C. MacMullen, Manager,
Milwaukee, Wis.

WHAT ONE BIG SHOWMAN THINKS OF THIS GREAT BIG PRODUCTION

UNIVERSAL JEWEL ADVERTISED IN THE SATURDAY

and of Exhibitor and Patrons!

says R.C.MacMullen, ASCHER'S MERRILL THEATRE, *Milwaukee, Wis.*

"A knockout as a box-office bet!"

says THE M. P. NEWS

"Should appeal to your patrons. Has comedy, pathos, suspense and a fire scene the equal of any we have seen."
Wm. H. Creal, SUBURBAN THEATRE, Omaha, Neb.

"A corking good audience picture!"
NEW YORK EVENING WORLD

"Should appeal to every one!"
HARRISON'S REPORTS

"Will have a wide appeal."
EXHIBITOR'S TRADE REVIEW

"She comes through like a million dollars!"
FILM DAILY

"A sure winner!"
EXHIBITOR'S HERALD

"Will undoubtedly have a great deal of popularity."
NEW YORK MORNING TELEGRAPH

"A real 'kick' for even the most blase picture patron."
ATLANTA WEEKLY FILM REVIEW

"You will thoroughly enjoy 'The Darling of New York'."
MOVIE WEEKLY

"Is certainly a 'find'!"
WEEKLY FILM REVIEW

CARL LAEMMLE *presents*

The DARLING OF NEW YORK"

WITH A TREMENDOUS CAST INCLUDING

BABY PEGGY SHELDON LEWIS GLADYS BROCKWELL,
CARL STOCKDALE, FRANK CURRIER, MAX DAVIDSON,
EVA THATCHER, WM. J. QUINN, JUNIOR COUGHLIN

EVENING POST *DIRECTED BY* KING BAGGOT

The ACQU

is a perfec

"Your wife! Why does she meet that man in secret? Do they know anything of the murder?"

What Exhibitors Say:

"A Positive Sensation!"

"'The Acquittal' is a positive sensation in Seattle. Second Sunday business broke all second-week house records except 'Merry Go Round' and came within a few dollars of that picture."

R. W. Bender, COLUMBIA THEATRE,
Seattle, Wash.

"Premier of All!"

"It is certainly the premier of all mystery plays, and the audience cannot guess who the guilty one is until the last few feet. This is a very critical town, but pleased to say my patrons were very well satisfied."

A. J. Meininger, Mgr., CAPITOL THEATRE,
Manitowoc, Wis.

"One of the Best!"

"One of the best productions I have seen in months. I would class it right on a par with 'Merry Go Round,' and, unless I am very much mistaken, just as big a box-office attraction. I certainly was glad to see this."

Leo A. Landau, Managing Director,
ALHAMBRA THEATRE, Milwaukee, Wis.

CLAIRE WINDSOR

BARBARA BEDFORD

From the famous New York Stage Success by Rita Weiman

UNIVERSAL SUPER

UTTAL

t picture!"

—CHICAGO HERALD and EXAMINER

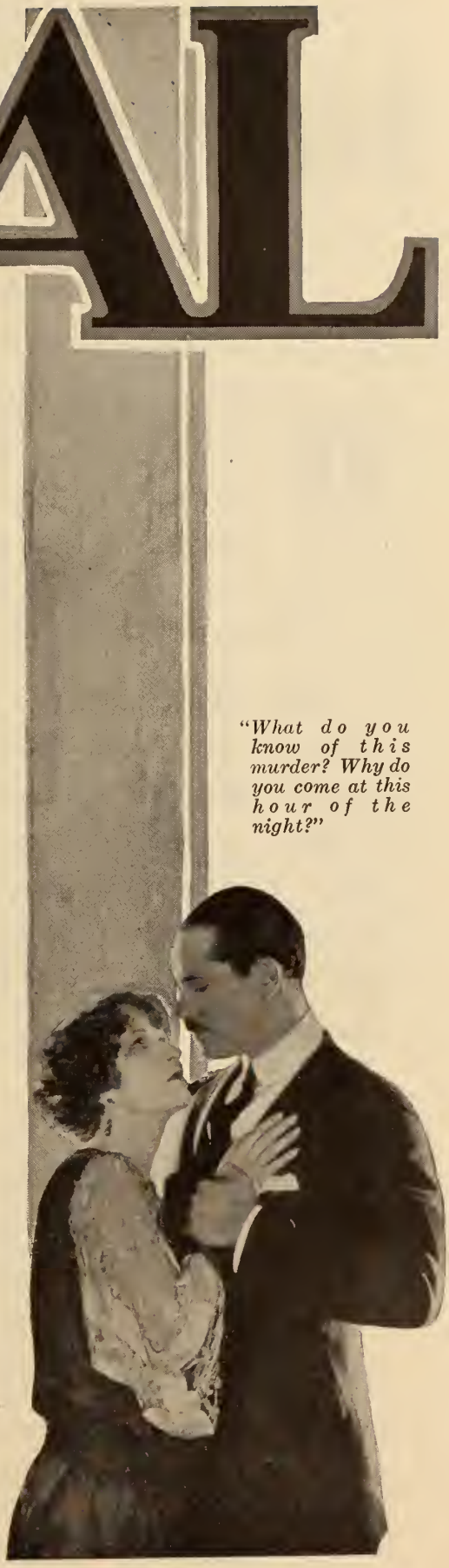
A Sensation in Frisco

"On the screen what 'The Bat' was on the stage."
SAN FRANCISCO BULLETIN

"Unique in screen history. Remarkable."
SAN FRANCISCO JOURNAL

"Sensational!"
SAN FRANCISCO CALL

"Mystery story of unflagging interest. There is a big surprise."
SAN FRANCISCO EXAMINER



"What do you know of this murder? Why do you come at this hour of the night?"

NORMAN KERRY

RICHARD TRAVERS

Directed by Clarence Brown

From the Cohan & Harris Production

-JEWEL Presented by CARL LAEMMLE

Next Comes a Scarcit

No. 360.—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I'VE always tried to call a spade a spade but now I want to call a spade a spade so clearly and distinctly that even the most careless reader will understand what I'm driving at.

There is going to be a scarcity of big pictures.

Just how many weeks will elapse before this scarcity makes itself felt I don't know, but it won't be long. This is one of the surprises of this funny business of ours. Until recently it looked as though the market would be flooded with pictures---good big pictures and plenty of them. It looked as though this was the season of all seasons when the exhibitor could afford to sit back and do some careful picking.

But---

The sudden closing of studios in some instances and the reduction of production in others has changed the complexion of the whole thing.

If production had kept up at anything like the pace it was going, you could have had everything to choose from whenever you wanted it. Now everything is reversed. The closing of studios for even a few weeks will make a tremendous difference in the volume of output. Nobody dis-

y ot Feature Pictures!

putes the wisdom of shutting off steam for a while, at least until production costs quit hitting the clouds.

But as conditions change, you've got to change with them. Where you had easy booking yesterday you're going to have to watch yourself to-day.

For unselfish reasons as well as for selfish ones, I advise you to tie up every Universal picture you can get this very minute; not merely because there is a scarcity or will be a scarcity of productions, but because, as every one knows, Universal has the pictures you want.

Universal never hit on all cylinders as perfectly as it has done this year. Our product has set the whole trade talking. In fact, the very best advertising we have had has come from exhibitors themselves. They have not hesitated to tell us we've got the whole business licked to a frazzle on quality.

Book every Universal right now, and then fill in with the best you can find elsewhere. Don't be caught napping. Don't be compelled to take odds and ends and broken lots. Get the cream. Face the coming scarcity for exactly what it is. Don't try to laugh it off. It is coming and there's no earthly reason why it should take you unawares.

I wish Universal had twice as many pictures as it has. But you're lucky to have what we've got. Tie them up and when the scarcity shows up you'll be sitting pretty!

UNIVERSAL WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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PAUL GULICK, Editor

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UNIVERSAL MOVIEGRAMS

JOSEPHINE HILL has been engaged as leading woman for the third of the Fourth Series of "Leather Pushers." She will support Billy Sullivan, who took Reginald Denny's place in this H. C. Witwer series. It is interesting to note that since Sullivan is a lightweight Kid Roberts' name has been changed to Kid Robertson in the new series. which is being directed by Edward Laemmle. Hayden Stevenson, however, remains as the redoubtable Joe Murphy, Manager.

FAY TINCHER and Bert Roach have been added to the cast of "The Thrill Girl," in which Laura LaPlante is staging her first bid for stardom. Like "The Hunchback" and "Merry Go Round," this new star is a product exclusively of Universal City.

EDWARD SEDGWICK has recovered sufficiently from his attack of poisoning to undertake the finishing scenes of "Courtin' Calamity," the William Dudley Pelley Saturday Evening Post story, which threatens to surpass in humor and interest anything which Hoot Gibson has yet attempted.

Miss Bradbury New Player In "The Turmoil"

(Special Story Sent to 600 Daily Papers)

KITTY BRADBURY, character actress of aristocratic type known especially for her work in Charlie Chaplin's "The Pilgrim" and in "The Midnight Alarm" with Percy Marmont, has been engaged by the Universal Pictures Corporation to play the important role of Mrs. Vertrees in Hobart Henley's elaborate filming of "The Turmoil."

In Booth Tarkington's novel there is a mental clash between the newly rich and the rich-born engendered by their different attitudes towards life, the first trained by sudden wealth to throw discretion to the winds and spend colossal sums and the latter trained by a lifetime of plenty to be more conservative. Mrs. Vertrees and her daughter, Mary, the heroine of the epic, represent the latter class.

Eleanor Boardman was cast as Mary Vertrees and Winter Hall has just been engaged for the role of Mr. Vertrees. These three, then — Kitty Bradbury, Eleanor Boardman and Winter Hall—are the Vertrees. Readers of the book will be glad to meet them on the screen.

CARL LAEMMLE certainly gave Booth Tarkington's story, "The Turmoil," a wonderful cast when he selected the following: George Hackathorne, Pauline Garon, Emmett Corrigan, Eileen Percy, Theodore Von Eltz, Eleanor Boardman, Edward Hearn, Bert Roach and Kenneth Gibson. It will be noticed that Hobart Henley has three of the players who scored so heavily in "The Flirt."

THE Jack Hoxie company, filming "The Drifter," is working at Sonora, California, near the reservations of Ione and Digger Indians.

THE attention of exhibitors is called to the blank on page 17. Readers are urgently requested to fill out the form and mail immediately to Universal Pictures Corp., 1600 Broadway, New York City.

Our Own Roto Page

One of the big scenes from the greatest production of all time, "The Hunchback of Notre Dame," showing the settings, mobs, characterization and direction that have made the Universal photo-classic a success wherever shown.

"OH, MIN!"

Here they are—Andy and Min Gump—the outstanding comedy characters of the year, as they appear in Universal's two-reel mirthquakes, "The Gumps," based on the nationally famous newspaper comic strip by Sid Smith.

A LITTLE "LADY OF QUALITY"

Peggy Cartwright, who plays Clorinda Wildaires as a child in "A Lady of Quality," divides title rôle honors with Virginia Valli in the Universal Super-Jewel.

LICHTMAN JOINS UNIVERSAL AS EXECUTIVE; TAKING OVER "HUNCHBACK" PRESENTATION

Veteran Film Promoter and Executive Now in Universal Home Office

ONE of the most surprising and unexpected events in the motion picture industry occurred early this week when Al Lichtman, veteran film producer, promoter and distributer, signed up with the Universal Pictures Corporation. He was engaged by Carl Laemmle, the Universal chief, in an executive capacity, and his first job is the management of "The Hunchback of Notre Dame," Universal's spectacle-drama now being presented under special arrangement in various American cities.

Negotiations looking to Lichtman's affiliation with Universal have been under way for some time, but they were known only to Laemmle, Lichtman, and one or two others high up in the Laemmle organization. The Universal chief has always regarded Lichtman with admiration and approved of his keen knowledge and ability as a film executive.

Concerning the new arrival in the Universal Home Office, Mr. Laemmle pays the following tribute:

"I am highly gratified to announce Al Lichtman's affiliation with Universal. I have always admired his ability and his foresight. He brings to Universal a far-reaching perception of film conditions and a driving power almost unequalled in the industry."

Lichtman is outspoken in his enthusiasm for Universal.

"I consider my coming to Universal the greatest opportunity I ever had," he says. "It is the biggest thing I ever did. The Universal organization, with its remarkable stability, its great good will and its world-wide activities, affords unlimited possibilities for big achievements in the film industry.

"My first job is to direct the presentation of 'The Hunchback of Notre Dame.' I consider this picture the greatest I ever had anything to do with in all the years I have been in the film business, and that goes back almost to the beginning of the industry.

"I am now concerned in making an exhaustive study of 'The Hunchback' and its possibilities. Whether or not there will be a change in the present method of presentation remains to be seen. That will be determined after I have studied the situation. Nothing will be arrived at, in any event, for a week or so."

"The Hunchback of Notre Dame" is now playing in nine large cities, as follows: New York, Astor Theatre; London, the Empire Theatre; Chicago, the Harris Theatre; Washington, the Shubert-Belasco Theatre; Boston, the Tremont Temple; Los Angeles, the Criterion Theatre; Cincinnati, the Cox Theatre; Seattle, the Heilig Theatre, and Oakland, Calif., the Lurie Theatre.

The picture is in its thirteenth week in New York, its eleventh week in Boston and its fifth week in Chicago.

Besides its present runs, it has played in the following cities: Philadelphia, Baltimore, Pittsburgh and San Francisco, all runs of six weeks' duration with the exception of Baltimore, where it ran a month.

Lichtman is one of the most picturesque and active figures in the motion picture world. He broke into the game in 1909 as a representative for The Exhibitor's Advertising Company, a film company owned by Charles Pyle and Martha Russell. He became New York representative for the company and later switched to the Powers Film Company.

The new Universal executive was one of the pioneers in boosting the feature picture—the long picture based on high grade stories and enacted by a popular star. At that time, popular stage stars were just beginning to be drafted by the screen. Lichtman affiliated himself with Famous Players and was a prime factor in building up that organization in its pioneer days.

The next move on Lichtman's part was the formation of his own company—the Alco Film Company, which was the forerunner of Metro. Lichtman later returned to Famous Players and assumed charge of their sales organization, then became the president of Artcraft, a subsidiary concern.

He severed connections with Famous Players to take over Associated Exhibitors. He remained with the latter concern until after the merger of that company he effected with First National. His most recent activities have been with the Al Lichtman Corporation, a distributing organization, and with Preferred Pictures.

RADIO TRUCK STARTLES AUSTRALIANS

The Shell Theatre put out the truck shown above to exploit "The Radio King," Universal chapterplay, throughout the Australian metropolis.

Two Added to Cast of La Plante Feature

GEORGE FISHER and Lon Poff have been added to the cast of "The Thrill Girl," Laura LaPlante's first feature under her new contract with Universal. Fisher will enact the role of a comedy "heavy" and Poff a straight comedy character role.

"The Thrill Girl" is now in its second week of production at Universal City, being filmed under the direction of Robert Hill. Hill recently guided the making of "His Mystery Girl" and "Jack o' Clubs," both comedy-dramas, starring Herbert Rawlinson. The picture he is now making is a screen version of the magazine story by Crosby Gage. It was scenarized by Hugh Hoffman.

In the cast are Edward Hearn, who plays the romantic lead opposite Miss LaPlante, William Welsh, Frances Raymond, Albert Hart, Fred De Silva, Margaret Cullington, Stanley Blystone, Bert Roach and Rolfe Sedan.

"Hunchback" A Hit In London

British Premiere of Big Universal Picture A Gala Event. Long Record Breaking Run Predicted in Empire Theatre

REPORTS to the Universal Home Office from London indicate that "The Hunchback of Notre Dame" has taken London by storm, and is hailed by critics and public in the British metropolis as a great picture and worthy of hearty support. It opened last week.

The London presentation was in the Empire Theatre, which Universal obtained for a run of considerable duration. The opening, according to cablegrams, was one of the most outstanding premieres ever held in Great Britain. The first-night audience was composed mostly of distinguished Britishers, including an unusual representation from royal circles, and many from the nobility.

The theatre was packed for the opening. The presentation followed along the lines set by the world's premiere in the Astor Theatre, New York City. Marc Lachmann, Universal exploiteer, went from New York to London especially to present "The Hunchback."

Following the initial screening, the London first-nighters gave the picture a remarkable ovation. London film men, astounded at the audience enthusiasm, predicted that "The Hunchback" will have the most successful run ever enjoyed by a picture in London.

Cables were received from many celebrities asking the Empire to reserve seats. Among the famous dramatists and authors were the Brothers Czapek, authors of "R. U. R." and "The Insect Play," who cabled from Prague; Jacinto Benavente, the Spanish author, winner of the Nobel Prize for Literature; Flo Ziegfeld, of the famous Ziegfeld Follies, who cabled from New York, etc. There was also Stephen Donoghue, the rider of "Papyrus." The picture celebrities who were present included Betty Blythe, Mahlon Hamilton, Albert Grey, J. Parker Read, J. Hayes Hunter, J. D. Williams and Alice Terry.

Crowds turned away from London opening of "The Hunchback." Note "House Full" sign, put out forty minutes before curtain time.

"The Hunchback of Notre Dame" has achieved a record in that for the first time in London the Libraries (Theatre Ticket Agents) are taking a personal interest in drawing the attention of the public by advertisement in the London dailies and by circular to the attractions of the Carl Laemmle classic. The event is unique, as hitherto the Libraries have not troubled to advise their clients of the entertainment possibilities of a film masterpiece.

This is a new departure for the British ticket agency, since this is the first deal in history in which the overseas agency has undertaken to take over ticket sales for a motion picture. The agency combination represents two-hundred and fifty ticket offices and is considered to be the organization which makes or breaks attractions in London.

The first performance of "The Hunchback of Notre Dame," at the Empire Theatre, attracted probably the most distinguished audience ever known for a premiere of a photoplay. The list included eminent politicians, artists, members of the medical and theatrical professions, Army, Naval and Diplomatic celebrities and numerous others prominent in society.

Among those who had seats were: Lord Birkenhead, Lord Annaly, Lord Bethell, Post Wheeler, Esq., American Embassy; Earl of Denbigh, C. V. O., Earl of Aran, P. C. K. P., Dowager Countess of Antrim, The Lady Mayoress, The Duchess of Buckingham and Chandos, The Earl of Shaftesbury, K. P. K., C. V. O., C. B. E., Earl of Albemarle, K. C. V. O., C. B., A. D. C., Lord Askwith, K. P. K., K. C., Lord William Cecil, C. V. O., Lord Blyth, His Excellency Demetrius Caclamanos, Rt. Hon. Winston Leonard Spencer-Churchill, P. C., Viscountess Torrington, Lady A'Beckett, Sir John Lavary, R. A., Rt. Hon, Lord Richard Fredk. Cavendish, P. C. C. B. C., M. G., Lady Carmichael, Rt. Hon. Lord Aberconway, P. C., Rt. Hon. G. C. Roberts, Sir Percy Simmons, K. C. V. O., Sir Arthur Shirley Benn, K. B. E., M. P., Hon. Anthony Cecil Ashley, Sir Maurice Abbot - Anderson, M. V. O., M. B., B. S., M. R. C. S., Rt. Hon. Wm. Clive Bridgeman, P. C. M. P., Professor R. Anning Bell, R. A., Sir David Murray, R. A., Sir Arthur du Cros, Bart. J. P., Sir William Cospatrick Dunbar, Bart. C. B., Sir Patrick Blake, Bart., Lady Hughes Stanton, Capt. Sir Ion Hamilton Benn, Bart. C. B., D. S. O., Lt. Col. George W. Badgerow, C. M. G. M. B. F. R. C. S., Sir Alan Anderson, Major Rt. Hon. Sir John Lawrence, Bart. P. C., C. M. G., D. S. O., M. P., Sir R. Shafto Adair, Bart., Sir Samuel Hoare, Sir Ernest Edward Wild, K. C., Sir George Frampton, R. A., Sir Reginald Brodie Dyke-Acland, K. C., Sir Wm. Joynson-Hicks, Bart., Sir Robert Aske, Bart. L. L. D., The Rt. Hon. Harold Trevor Baker, P. C., Sir Vincent Caillard, D. L. J. P., Brig. General Sir Alfred Balfour, K. B. E., C. B., Rt. Hon. Alexander M. Carlisle, Sir Frederick Bowater, K. B. E., Sir Thomas Vansittart Bowater, Bart., Hon. Sir Edward Acton, Sir Edward L. Lutyens, R. A., Sir John Leigh, Sir Arthur Boscawen, Lady Helena Acland-Hood, Brig. Gen. J. G. Austin, Major Gen. Hon. Sir Cecil E. Bingham, K. C. M. G., C. B., C. V. O., Major Gen. Hon. Sir Newton James Moore, K. C. M. G., M. P., Brig. Gen. Wm. Alexander, K. B. E., C. B., C. M. G., D. S. O., Rt. Hon. Lord Barrymore, P. S., Brig. Gen. Montgomery Carleton, C. B. E., Lt. Col. Sir Alexander Bannerman, Bart., Major W. W. Grantham, Capt. Robert Abercromby, M. C., Major Cecil Hamilton Armitage, C. M. G., D. S. O., Lt. Col. Assheton Pownall, M. P., Major E. L. Swinburne. Lt. Col. Arthur Agg-Gardner, Lt. Col. Francis Alston, C. M. G., D. S. O., Major W. H. Alleyne, Rear Admiral Thomas Benjamin Adair, Commander James Bird, R. N. A. F., Capt. George Edward Wentworth Bowyer, M. P., Lady Parker, Max Pemberton, Esq., Lord Salisbury's Secretary, Mr. Philip Farrer, F. Cayley Robinson, Esq., A. R. A., R. B. A., Chas. L. Hartwell, Esq., A. R. A., C. R. W., Bevinson, Esq., W. Reid Dick, Esq., A. R. A., Cecil Ballantine, Esq., Horace Judge, Esq., Sydney Lee, Esq., A. R. C., and others.

WHITE T

"Promises mighty good box-office results!"

"Can easily be exploited as something altogether out of the ordinary. Very entertaining and unusual. The spectator is kept guessing as to just what is coming next. Add to this timely shots of humor which flash through the mystery veil like rockets and you have a feature which promises mighty good box-office results."

EXHIBITOR'S TRADE REVIEW

"Carries strong punch!"

"Promising box-office feature. Mounts to impressive heights. A high-grade production. Packed with action. Excellent playing. Well-wrought suspense. Highly-colored incident. Finale which carries an especially strong punch."

VARIETY

"Suspense!"

"Keeps the spectator mystified until the climax, because of its weird development. Players succeed in generating excitement and considerable humor. Clever 'Business.' Mirthful moments. A good vein of suspense."

MOTION PICTURE NEWS

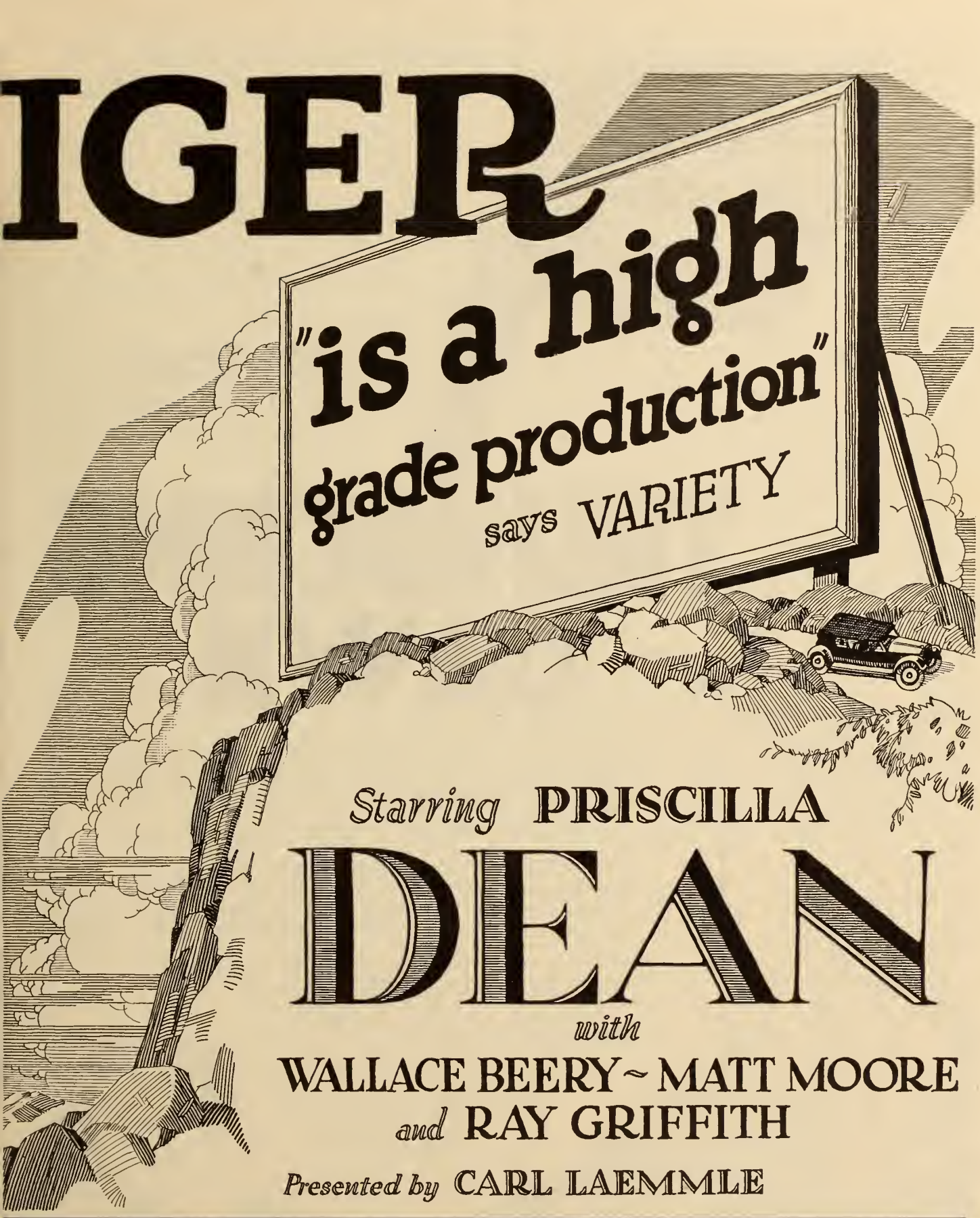
"A new angle! A departure. The mechanical chessman an interesting novelty."
MOVING PICTURE WORLD

"A variety of thrills."
NEW YORK TELEGRAPH

"An unusual picture!"
HARRISON'S REPORTS

WHY did he smile when danger threatened? Why did she threaten the man she loved? And why did the others look on so smugly — what did they know?

UNIVERSAL JEWEL • ADVERTISED IN THE SATUR


IGER
"is a high
grade production"
says VARIETY
Starring PRISCILLA
DEAN
with
WALLACE BEERY ~ MATT MOORE
and RAY GRIFFITH
Presented by CARL LAEMMLE
DAY EVENING POST ◆ DIRECTED BY TOD BROWNING ◆

"That's what we want!"

Says
WALTER READE
READE'S HIPPODROME
Cleveland, O.

WHEN you book this spectacular production, order liberally of the smashing posters and fine exploitation accessories. Get the big Press Book and use the thunderbolt newspaper ads that won't have to strike twice to smash your box-office record!

THUNDERING DAWN

With
J. Warren Kerrigan
Anna Q. Nilsson
Tom Santschi
and an excellent cast

A HARRY GARSON PRODUCTION

"That's what we want — audience pictures, and Universal certainly has learned the trick of turning them out in a manner to please the audience. What an audience picture 'Thundering Dawn' has turned out to be!"
Walter Reade, READE'S HIPPODROME, Cleveland, Ohio

" 'Thundering Dawn' opened to record house with usual advertising against such opposition as 'Covered Wagon' and 'Ashes of Vengeance.' Held up to big business."
POLI'S THEATRE, Bridgeport, Conn.

"Opened to enthusiastic capacity audiences despite heavy rains. Long lines waited patiently to get inside. Sunday business within a few dollars of the opening Sunday of 'Merry Go Round.' Equalled house record."
COLUMBIA THEATRE, Seattle, Wash.

"Good business. Patrons liked picture. A good feature."
BIJOU THEATRE,
Atlantic City, N. J.

UNIVERSAL SUPER JEWEL Presented by CARL LAEMMLE

We Want To Do What You Want

Mr. Laemmle is perplexed. You, the exhibitors of the United States, have perplexed him. It is because the perplexity is due to you that we are going to ask you to help straighten us out on this Hoot Gibson problem. This is it.

When Hoot Gibson attained prominence on the screen it was as a cowboy actor, a "western," as we say. Gibson was right in his element. He took a firm hold on the fancy of a lot of people who liked fast riding, keen fighting and swiftly moving western pictures.

Then, a year or two ago, exhibitors began telling us that their audiences didn't like western pictures any more. Well, that seemed too bad, because we had a crackerjack western star, but if the exhibitors said that people didn't want westerns, they ought to know. So we tried to reconstruct Gibson into a more versatile line of characters and pictures in which the western atmosphere was largely subordinated to other elements. For a year we made this kind of pictures and they were mighty good pictures, in which if Gibson rode a horse he usually fell off, pictures in which he played soldiers, sailors, firemen, policemen and just plain ordinary human beings on foot.

Then, all of a sudden, it seemed that exhibitors began to really appreciate Gibson in western pictures. They wanted us to put Gibson back in westerns. At the same time we have been mighty pleased with the comments that we have had on the pictures that Gibson made which were not technically westerns at all. So we don't know what to do. The Production Department is waiting to go ahead with eight more pictures of Gibson. We want to make these pictures suit the Public and we are relying on the exhibitors to tell us what kind of pictures these eight should be.

So Please Tell Us By This Blank

I prefer Hoot Gibson in.....

.....

.....

.....

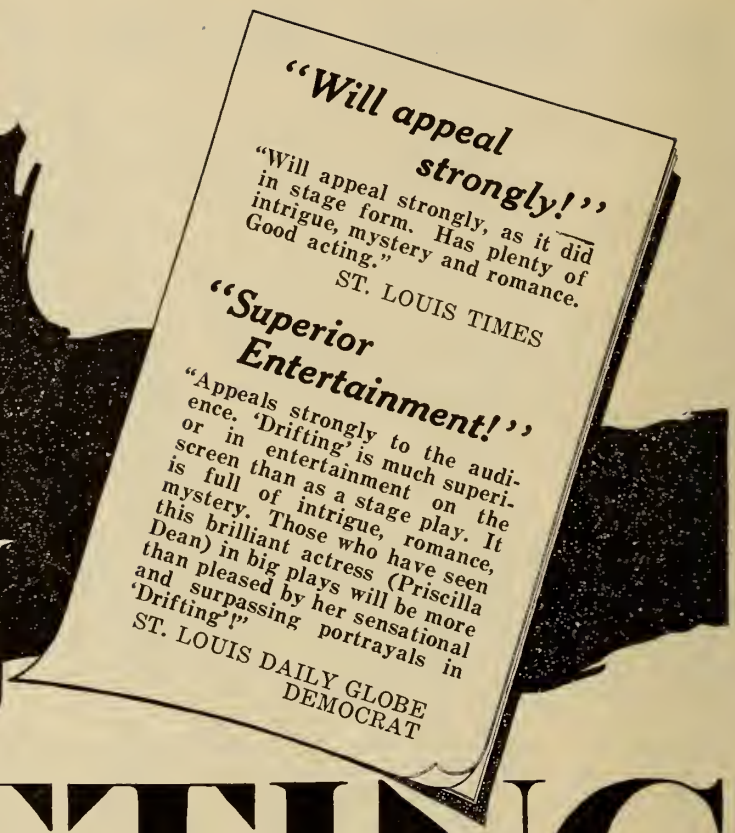
.....

Name.....

Theatre.....

City.....

St. Louis Reviewers Give HIGH PRAISE to PRISCILLA DEAN in DRIFTING



"Good box-office drawing power."
CAPITOL THEATRE,
Oklahoma City, Okla.

"Good box-office."
FILM DAILY

"Keeps interest at white heat."
LOS ANGELES HERALD

"Puts itself over with a splash."
MOVING PICTURE WORLD

"A success!"
NEW YORK SUN and GLOBE

"A knockout!"
WEEKLY FILM REVIEW

"Thrilling!"
NEW YORK TIMES

"Sensational!"
NEW YORK EVENING MAIL

with
WALLACE BEERY
MATT MOORE
ANNA MAE WONG

Presented by
CARL LAEMMLE

ADVERTISED IN THE SATURDAY EVENING POST

UNIVERSAL JEWEL

Directed by Tod Browning

EXPLOITATION STUNT GOES OVER BIG

THIS IS NOT A TICKET AND WILL NOT EVEN
—ADMIT ONE TO—
ARMY & NAVY
FOOTBALL GAME
Polo Grounds, New York City
SATURDAY, NOVEMBER 24, 1923

THE ARMY and NAVY FOOTBALL GAME is the greatest *outdoor* attraction in New York City today; but the biggest *indoor* entertainment in the entire world is "THE HUNCHBACK OF NOTRE DAME" now in its fourth record-breaking month at the Astor Theatre, 45th St. & Broadway,

RESERVED SEAT Will Be Issued by The Universal Pictures Corp.
FOR DIRECTIONS SEE ATTACHED COUPON

This ticket not good for
UPPER STAND
Sec. 4
Row 11
Seat 44

But with one dollar ($1) will buy one matinee seat for "The Hunchback of Notre Dame" at the Astor Theatre.

ARMY

G. W. SMYTHE is the QUARTERBACK of WEST POINT

and

NAVY

S. G. BARCHET is the FULLBACK of ANNAPOLIS

but

NOTRE DAME

LON CHANEY is the HUNCHBACK of NOTRE DAME

Front and back of Army-Navy Football Game Ticket (?) that really was a "Hunchback" ad.

Army-Navy Teaser Tickets Set New York Talking About "The Hunchback" at Astor Theatre.

PAUL PEREZ and Joe Weil of Universal stole a march on their brother press agents by hooking up on the tremendous publicity given the big Army and Navy football game last Saturday.

Tickets for the game were as scarce as the proverbial "hen's teeth" and were selling at from $15 to $35 apiece, every one being snapped up as soon as offered.

On Friday the chief topic of conversation in New York was "Have you a ticket for the Army-Navy game?" The answer was "No!" ninety-nine times out of a hundred.

The two Universal exploiteers proceeded to rectify this.

They got up a throwaway which looked like a ticket, but which was not.

On the back were photographs of Smythe and Barchet, of the service teams, and Lon Chaney. Under these the captions: "Smythe is the QUARTERBACK of West Point, and Barchet is the FULLBACK of Annapolis, but Lon Chaney is the HUNCHBACK of Notre Dame."

Fifty thousand of these were distributed on the morning of the game and caused a sensation everywhere. The joke, once realized, was worked time and again on others, by holders of the tickets.

"U" City Watching La Plante Film

ALL goes well with the unit at Universal City which is filming the first picture in which Laura LaPlante is the star. Miss LaPlante was recently promoted to stardom following a decision of Carl Laemmle a short time ago to pick all his stellar luminaries from the ranks of those who have done exceptionally well in supporting roles or minor parts. She is being starred for her first effort in "The Thrill Girl," which Robert F. Hill is directing.

It is a fact indicative of the way the Universal Pictures corporation is managed that their greatest stars have been picked right from the lesser ranks on the lot, rather than being imported from other studios.

Two who have in recent months won this same distinction are Mary Philbin and Virginia Valli. Miss Philbin was so enthusiastically proclaimed as a genuine "discovery" in "Merry Go Round" that she was made a star and given an elaborate first presentation in "My Mamie Rose," a screen transcription of Owen Kildare's novel directed by Irving Cummings. Miss Valli won cordial plaudits in "The Storm" and "The Shock" and was cast as featured player in the title role of Hobart Henley's production of "A Lady of Quality." Her work in this stamped her as unmistakable star material and she is now starring in "The Signal Tower," and Jewel special directed by Clarence L. Brown, who wielded the megaphone for "The Acquittal."

Miss LaPlante is the newest of the three to attain stardom and her first effort is bearing the close surveillance of a host of friends in other centers of the screen colony besides Universal City.

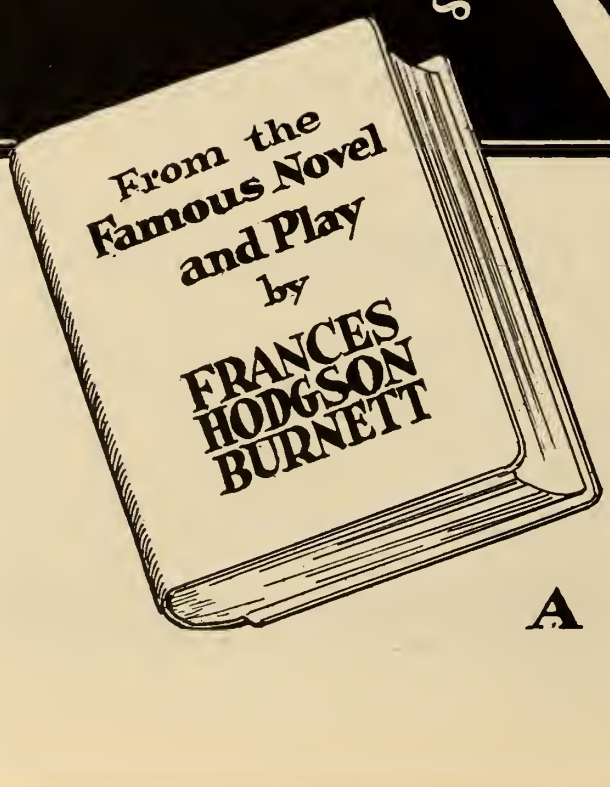
Turning the Spotlight on the Ye

A Great Book
A Great Play
and NOW—
A Greater Picture

"LADY of

Starring

VIRGINI



SENSATIONALLY popular as a roma-
tic novel for generations and as a pla
for many years, during which it h
been read and seen by many millions, th
story now reaches the public in its mo
magnificent and attractive form—as a tr
mendous screen romance of spectacular an
tremendous power! A huge patrona

A HOBART HEN

ir's Most Magnificent Production

UNIVERSAL SUPER JEWEL

QUALITY"

A VALI

A Tremendous Cast including

MILTON SILLS
EARL FOXE
LIONEL BELMORE
BERT ROACH
WILLARD LOUIS
DOROTHEA WOLBERT
PATTERSON DIAL

Advertised in THE SATURDAY EVENING POST

awaits it—and Universal has produced it upon so lavish and splendid a scale that every one of these millions will revel in its perfection! Read, on the following pages, what reviewers from both trade press and newspapers have said of it—an ovation so enthusiastic that it cannot fail to be overwhelmingly convincing!

LEY PRODUCTION

"One of the most beaut

PUBLIC and critics alike have been amazed by the massive proportions and magnificent settings of this superb Universal Super-Jewel. It has been greeted by tremendous patronage, columns of unstinted praise. This great reception is due not only to its magnificent staging and settings, but first and foremost to its rarely beautiful love story, replete with appealing romance and heart-gripping situations. The members of its sterling cast, all big box-office personalities, such as Virginia Valli, Milton Sills, Earl Foxe and the others, have never done finer work. Hobart Henley has surpassed himself in artistic and forceful direction. "A Lady of Quality" is truly a quality picture in every respect that will smash box-office records for you just as it has been doing for other exhibitors right from the very start! Get your date TODAY from your Universal Exchange!

CARL LAEMMLE PRESENTS

"A LAD

starring VIR

UNIVERSAL SUPER

iful films of the year!"

WASHINGTON HERALD

"Magnificent!"

"Magnificent! We believe that it is the one word that will express our judgment of 'A Lady of Quality,' a picture beautiful. It is fashioned of a quality of material which renders it majestic. In searching in the archives of memory, we do not find one to surpass this production from a purely artistic standpoint."

WASHINGTON TIMES

"Surprise of season!"

"Will be one of the surprises of the season!"

LOS ANGELES TIMES

"Superb!"

"A superb feature. Splendidly handled!"

OKLAHOMA CITY TIMES

Y of QUALITY"

GINIA VALLI

JEWEL — A HOBART HENLEY PRODUCTION

Spectacle to thrill blase heart, and genuine

"A companion picture to 'Merry Go Round' and 'The Hunchback of Notre Dame,'" continues The Post, "it is in every way a worthy member of the family of three to which it belongs. The picture cannot help but be remembered by all who see it as an epic of beauty, every lavish claim made for it being more than justified, while from the histrionic viewpoint it is worthy of the highest praise. There is spectacle to thrill blase nerves, love to soften the heart and genuine drama of the human soul. It is quality from opening to closing scene."

nerves, love to soften the drama of the human soul!"

says *The* WASHINGTON POST

"A real screen treat!"

"If you miss seeing it you are going to miss a real screen treat. Here's real motion-picture drama; done in a real way with careful consideration for all that stands for entertaining drama on the screen." DETROIT EVENING TIMES

"Excellent!"

"Excellent screen entertainment, just the sort of a story that should please 99 per cent. of screen fans. May well be listed in the "super' class. Massive backgrounds." DETROIT FREE PRESS

"Splendid!"

"One expected a great deal. The picture gives more than that. Splendidly done!"

MILWAUKEE SENTINEL

Watch This Column

"A Lady of Quality" Charms

We are all governed more or less — principally more — by our personal prejudices. I, for example, like plays with happy endings, which accounts for the many love-stories we produce and the liberties Universal takes with some stories in which we drive out the gloom and let in the sunshine. I never could understand why, in Uncle Tom's Cabin, they killed off Little Eva when she might just as well have lived and made a lot of people happy.

I don't want to go to the theatre to weep. No, and I don't like death-scenes. I don't like to see the hero shot or hanged, or the heroine die in the arms of her lover when they can just as well live and send you home with pleasant impressions and memories.

VIRGINIA VALLI in "A LADY OF QUALITY"

This accounts for our choice of beautiful love-stories in which the principals "live happily ever afterwards." It accounts for our production of such exquisite gems as *"A Lady of Quality"* with the dainty VIRGINIA VALLI in the title role. It accounts for changing the story of *"The Hunchback of Notre Dame"* and allowing Esmeralda to live and love instead of being hanged in the public square, as the book was. What do *you* Do you enjoy h you like to we

I

Millions Will in The Satur

THIS IS ONLY ONE OF A SERIES OF SATURDAY Evening Post advertisements which will be read each week by the millions who read The Post. Remember that every one of these millions is a prospective patron of the theatres which play this production!

CASH IN on this tremendous patronage!

GET the big Campaign Book! There is live material in it for any size theatre, in any size town! Big showmen with big exploitation plans will find it packed with meaty suggestions for a real clean-up! It contains suggestions just as indispensable for the small-town exhibitor! Get it—read it—USE IT—and you will play to record business!

CARL LAEMMLE presents

"A LADY

Starring

UNIVERSAL SUPER JEWEL

Read this Advertising
day Evening Post

MAGNIFICENT — that's the only word that describes the remarkable array of posters—only a few samples of which are shown on this page — and other accessories Universal has furnished with this splendid production. Built by experts to comprise the utmost in box-office appeal, yet reflecting the beauty and attractiveness of the subject itself, showmen will agree that these accessories are the finest Universal has ever furnished in its long history of successful showmanship! Use them liberally — plant them where the crowds are thickest, and you'll need help to handle the crowds they'll bring to your box-office!

# of QUALITY"
VIRGINIA VALLI
A HOBART HENLEY PRODUCTION

'Merry Go Round' Lobby Draws Crowds to Altoona [Pa.] Strand

Manager Fielding O'Kelly's front brought business to his playhouse for the Universal Super-Jewel.

"Beasts of Paradise" Completed at "U" City

Universal Serial with William Desmond and Eileen Sedgwick Passes Camera Stage. Ninth Episode Now Being Released.

WORK has been completed at Universal City on "Beasts of Paradise," the current Universal chapter picture, starring William Desmond and Eileen Sedgwick. It was directed by William Craft, veteran maker of many film thrillers.

"Beasts of Paradise" ranks as one of the best serials ever made at Universal City. In addition to the two popular serial stars, the continued feature also boasts a strong supporting cast, a consistent and punchful story and a wealth of settings and thrills.

Laid aboard ship and on a mysterious island in the South Seas, the picture plot admitted of romantic and suspenseful handling. The action included much jungle stuff and adventures on the part of the leading characters in which wild animals figure. These punch scenes include fights with lions, alligators, elephants and other jungle denizens. Especial pains were taken at Universal City, which boasts the best menagerie in the film industry, to inject real suspense and dangerous situations into the animal sequences.

The sea sequences also were made with an eye to the outdoing of all previous serial thrills. Under-water fights, shark fights, submarine adventures and other aquatic thrills figure in many of the fifteen episodes of the serial. Val Cleveland wrote the story and Val Cleveland is reputed to be a past-master at concocting screen thrillers.

The supporting cast includes William H. Gould, well-known vaudeville player, as the chief villain. Others are Ruth Royce, Margaret Morris, Jim Welsh, Clarke Comstock, Joe Bonomo, Slim Cole and many more. As the result of her work in this serial, Margaret Morris won a place as chief supporting player in "The Ghost City," a new serial now in production on the "U" lot.

"Beasts of Paradise" is now being released, and is proving a big money-maker, according to reports which have reached the Universal sales department.

FROM THE BELGIAN AMBASSADOR

Ambassade de Belgique,
Washington, D. C.

Mr. Carl Laemmle:

I beg to thank you for your courtesy of November 19th, when I spent a very delightful evening watching your production of "The Hunchback of Notre Dame."

Allow me to express my very cordial thanks for your kind attention.

Believe me,

Very sincerely yours,

(Signed) BARON DE CARTIER

MARGARET MORRIS FOR HOXIE FILM

MARGARET MORRIS, a Minneapolis girl who made her debut as a film actress less than a year ago after a season with a Minneapolis stock company, will soon make her first appearance in a feature-length production. She has been cast for the romantic lead opposite Jack Hoxie in his newest Universal starring vehicle, "The Drifter."

Casting has begun on the feature by Fred Datig, Universal's casting director, and Robert North Bradbury, director of the Hoxie unit. Others already cast for the picture, which will be in production in a few days, are Frank Rice and Dorothea Wolbert.

Miss Morris has played in many short-reel features at Universal City and recently completed the leading feminine role in "The Ghost City," a chapter play in which she was co-starred with Pete Morrison.

In addition to being quite pretty, Miss Morris is a good horsewoman and has considerable talent.

BIG GIMBEL HOOK-UP ON "DARLING OF NEW YORK"

Newspaper Ads and Elaborate Window Display Used in Department Store Tie-Up.

BY far the biggest exploitation hook-up given a motion picture in New York City within the last year was that put over by Gimbel Brothers in connection with Baby Peggy's first big picture, "The Darling of New York."

Gimbels' had recently advertised the Baby Peggy dolls, and when it was learned that the Baby herself was coming to New York, Joe Weil, Big "U" exploiteer, immediately got in touch with Mr. Drelich, in charge of the Toy division at Gimbels', and made tentative plans for a personal appearance. After an afternoon's conference with the advertising manager, Mr. Drelich arranged that in the event the Baby could be secured, the store not only would give their biggest window over to the display of the dolls, but that big advertising space would be secured in all New York's leading newspapers.

Mr. Amberg fell in with the plan and arranged with Mr. and Mrs. Montgomery for the appearance of Baby Peggy. As a result of this three-cornered co-operation everything went off finely. The main window was filled with Baby Peggy dolls. A motion picture machine pointed directly at a large oil painting of the Baby on which was painted the caption, "Her first big picture, 'The Darling of New York.' " Alphabet blocks spelled out "Baby Peggy in Person." Another sign read "Baby Peggy, 'The Darling of New York,' in person at the toy department."

Two dozen black-and-white stills of the Baby in various poses completed the display.

Joe Weil's Baby Peggy window at Gimbel's Store, drew the crowds to the Universal Starlet's personal appearance in the toy department of the big New.

Gimbels' took 6x9-inch space in the majority of papers and this copy ran to 7x9 in one case. The Baby, accompanied by her personal press agent, Harry Wilson, held a royal reception, presenting each guest with a portrait of herself.

Mr. Drelich of Gimbels' pronounced the affair to be a huge success. Exhibitors all over the metropolitan territory were unanimous in their opinion that the big newspaper splurge used by Gimbels' has awakened extraordinary interest in the already popular little screen star, Baby Peggy.

Elaborate Sets For Chapterplay

ELABORATE settings have been erected at Universal City for the new William Desmond-Eileen Sedgwick chapter play, "The Riddle Rider." The picture, having one of the biggest casts ever featured in a play of the kind, is to be staged in a manner to match the cast. A complete Western village was constructed for the preliminary scenes and there will be a number of spectacular cliff and railroad scenes, incidental to thrillers, which experts are now laying off the ground for at the big studio.

The new picture deals with the adventures of a Western editor who becomes in secret a modern Robin Hood, and goes through many sensational adventures before the reason for his strange double life is disclosed. Arthur Gooden is the author of the new story and William Wing the scenarist.

The cast includes William Desmond and Eileen Sedgwick as co-stars, and Helen Holmes, former famous serial star, and William H. Gould, vaudeville celebrity, in the two "heavy" roles.

William H. Craft, who directed the recently completed "Beasts of Paradise," is directing the new picture. He is one of the most successful serial directors in the industry, having many notable successes in this type of play to his credit.

HOOT GIBS

"Is the biggest ca

says W.W. Adam

Here's what exhibitors everywhere are saying!

"Gibson a sure box-office attraction."
COLUMBIA THEATRE, Portland, Ore.

"Hoot is a big favorite."
OGDEN THEATRE, Ogden, Utah

"This star always pulls for me."
EAGLE THEATRE, Baltimore, Md.

"He surė draws them in!"
PARAMOUNT THEATRE, Elizabeth, La.

"You will have to travel to beat Hoot in his Westerns!"
SAUNDERS THEATRĖ, Harvard, Ill.

"You can't go wrong with Hoot's pictures."
MAJESTIC THEATRE, Greenfield, Tenn.

"One of the stars that pull the crowd!"
AMUSE THEATRE, Hart, Mich.

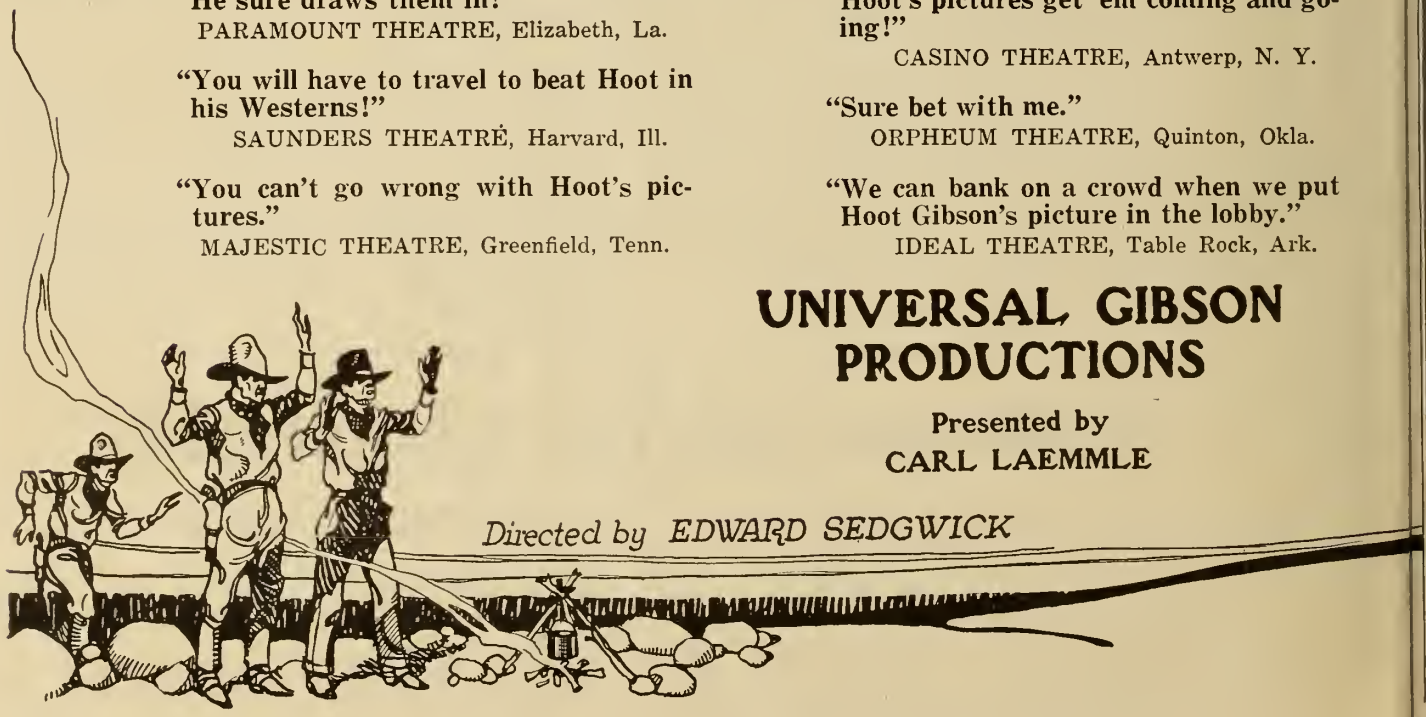
"Hoot is a sure bet for us."
RIALTO THEATRE, Pocahontas, Ia.

"His pictures always draw."
GEM THEATRE, Trenton, Neb.

"Hoot's pictures get 'em coming and going!"
CASINO THEATRE, Antwerp, N. Y.

"Sure bet with me."
ORPHEUM THEATRE, Quinton, Okla.

"We can bank on a crowd when we put Hoot Gibson's picture in the lobby."
IDEAL THEATRE, Table Rock, Ark.



UNIVERSAL GIBSON PRODUCTIONS

Presented by
CARL LAEMMLE

Directed by EDWARD SEDGWICK

ON

rd I have !"

LYMPIA THEATRE, Sioux Falls, S.D.

Three Sure-Fire bets in a row!

BLINKY

"Great. Big audiences applauded."
OLYMPIC THEATRE, Bellaire, O.

"Never heard so much applause from patrons. An immense attraction."
WHITEHOUSE THEATRE, Milwaukee, Wis.

The RAMBLIN' KID

"Makes good on every promise. I recommend it to any exhibitor."
VICTORIA THEATRE, Greenfield, Mass.

"Largest single day attendance in ten years!"
THE STANDARD THEATRE, Cleveland, O.

The THRILL CHASER

"Diverting, refreshing, amusingly clever. Irresistibly funny. Real entertainment. An all-around good time."
CHICAGO EVENING POST

"Gibson draws a lot of laughs—extracted generous applause. You'll like it."
CHICAGO DAILY TRIBUNE

coming

HOOK and LADDER

Hoot Gibson's biggest and most thrilling outdoor picture with an S. R. O. Box-Office punch!

Advertised in
THE SATURDAY EVENING POST

"BEASTS OF PARADISE"

Universal Chapter Play

By Val Cleveland

Co-Starring EILEEN SEDGWICK and WILLIAM DESMOND

No. 13—"Into the Bloodhounds' Jaws"

WHEN the explosion clears away there are found to be no casualties. Captain Frazer coming upon Phil and Helen with the old Hermit, Mason, utters a cry of surprise and rushes to the old man. Mason was Frazer's mate on the Dunsmore and had been washed ashore at Tibura. He had seen where the crew of the submarine left the gold and had carried it away to his cave when they had left.

Marie and Clegg, in the meantime have put their men to work finding the entrance to the cave. Mason helps Phil and his party load the gold on horses and sees them safely off on their trip. Since they have taken Clegg's horses too, that party is forced to walk in pursuit.

After traveling for several hours, Helen's horse develops a weak ankle and Helen becomes very tired and ill. Coming to a cabin Phil decides to ask for food and temporary shelter for Helen. In the cabin are a band of ruffians and desperadoes. They allow Phil and Helen to come in and help themselves to whatever they can find. The leader of the gang goes out and three others watch their chance and attack Phil and Helen from the inside. A royal battle ensues which carries them to the upper floor and out on the roof. In the meantime Clegg and Marie have sighted the cabin and found that Helen and Phil are in the hands of the enemy. Helen in fighting off an assailant almost falls from the roof, barely able to hang on to the window sill. In the meantime, the leader has loosed his bloodhounds, who take a position right under Helen waiting for her to drop. Her assailant comes out on the roof and stepping on her hands forces her to release her hold and drop to the ground.

DATE THE BIG TEN NOW!

"WHAT'S NEXT?"

One-Reel Universal Comedy

Starring NEELY EDWARDS

A COUPLE of newlyweds have a rather unpleasant awakening in their new home when the wife decides that she wants to go into the movies. She reads an ad in the paper telling her that she can learn to become a ten-thousand-dollar star for ten dollars. Her hubby overhears her calling the "professor" and goes to him with the proposition that he take his place for the afternoon. This is arranged for the small sum of thirty dollars.

Disguising himself he goes to his own home and puts his wife through the rudiments of acting. During the process they are interrupted several times and finally the husband slips out the back way and comes in the front. In the meantime, the wife thinks that the professor has hidden in the box couch and is worried to death for fear he will come out and be caught by the husband. Of course wifey asks for forgiveness and promises to give up her career. Then hubby explains and all is well.

"It has the thrills!"

LYRIC THEATRE E. ST LOUIS, ILL.

"Breaking all house records. Used S. R. O. first time in three years!"
GRAND THEATRE, Huntsville, Ala.

"Have broken the house records for attendance."
ULMAN'S GRAND OPERA HOUSE, Salisbury, Md.

CARL LAEMMLE presents WILLIAM DUNCAN

Supported by EDITH JOHNSON in

"The STEEL TRAIL"

UNIVERSAL CHAPTER PLAY

Directed by Wm DUNCAN

400 Washington Nuns See "The Hunchback"

Unusual Showing in Shubert-Belasco Theatre Sanctioned by Archbishop Curley.

ONE of the most unusual audiences in the history of an American theatre recently assembled in the Shubert Belasco Theatre, Washington, D. C., to witness a private and special performance of "The Hunchback of Notre Dame."

Through the courtesy of Carle Laemmle, president of Universal Pictures, and with the sanction and approval of Archbishop Michael J. Curley of Baltimore, more than 400 nuns, members of the various Catholic sisterhoods, in and around Washington, visited the Shubert-Belasco theatre for the special showing of the picture.

Not one of the religious sisters had seen a performance or a motion picture in a theatre since taking the first vows which pledged them to a life of prayer and comparative solitude. The performance was arranged through the National Catholic Welfare Council and Washington Council, Knights of Columbus, who issued the invitations after receiving the permission of Archbishop Curley, spiritual head of the Catholics of this arch-diocess.

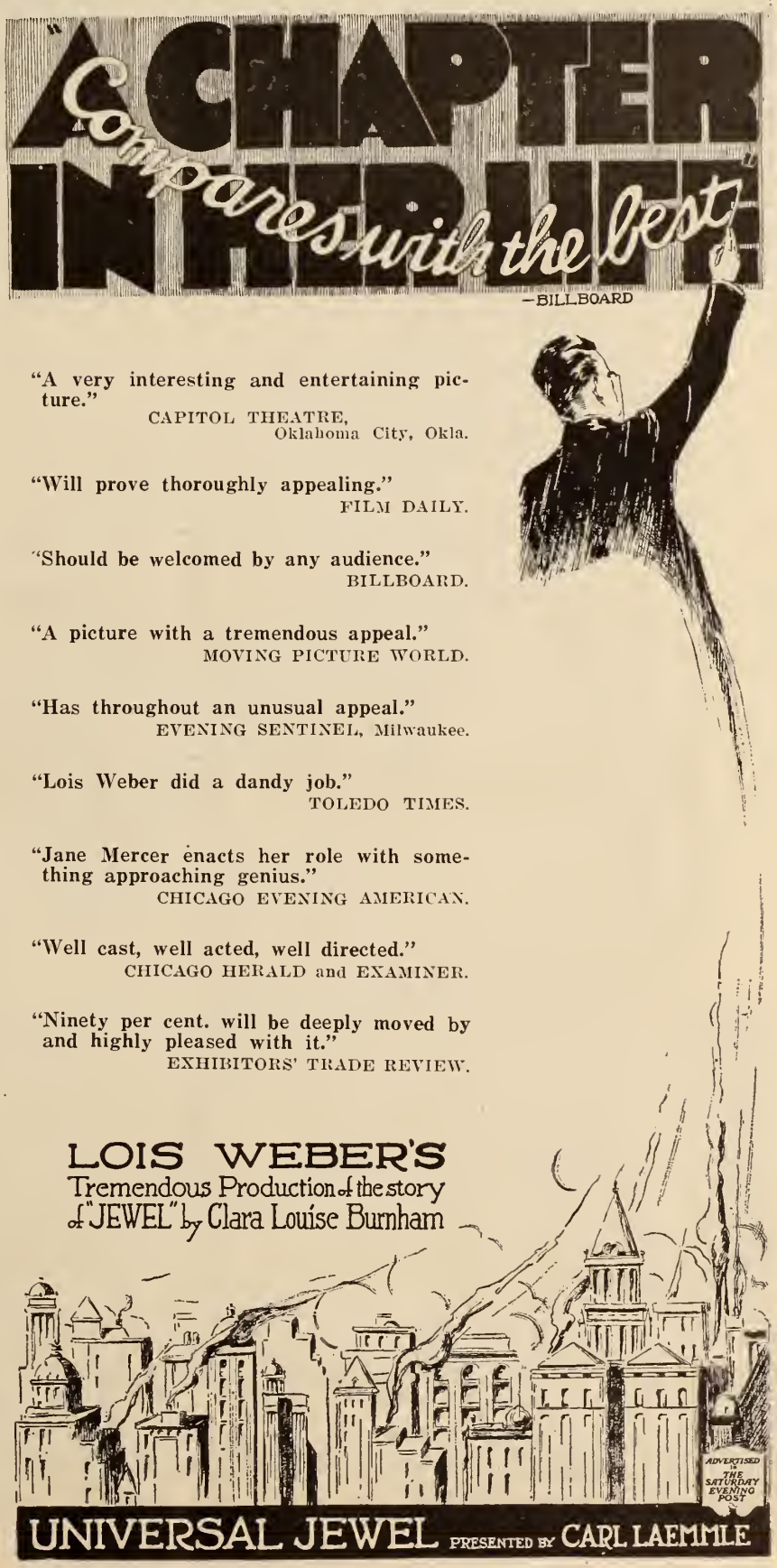
The performance was of special significance because Victor Hugo's immortal masterpiece is on the Index Prohibitorum of the Vatican as literature denied to Roman Catholics under pain of ex-communication. President Carl Laemmle eliminated the passages in th book deemed unsuitable from a religious standpoint when filming the production and the picture as screened was accorded the approval of the Catholic hierarchy.

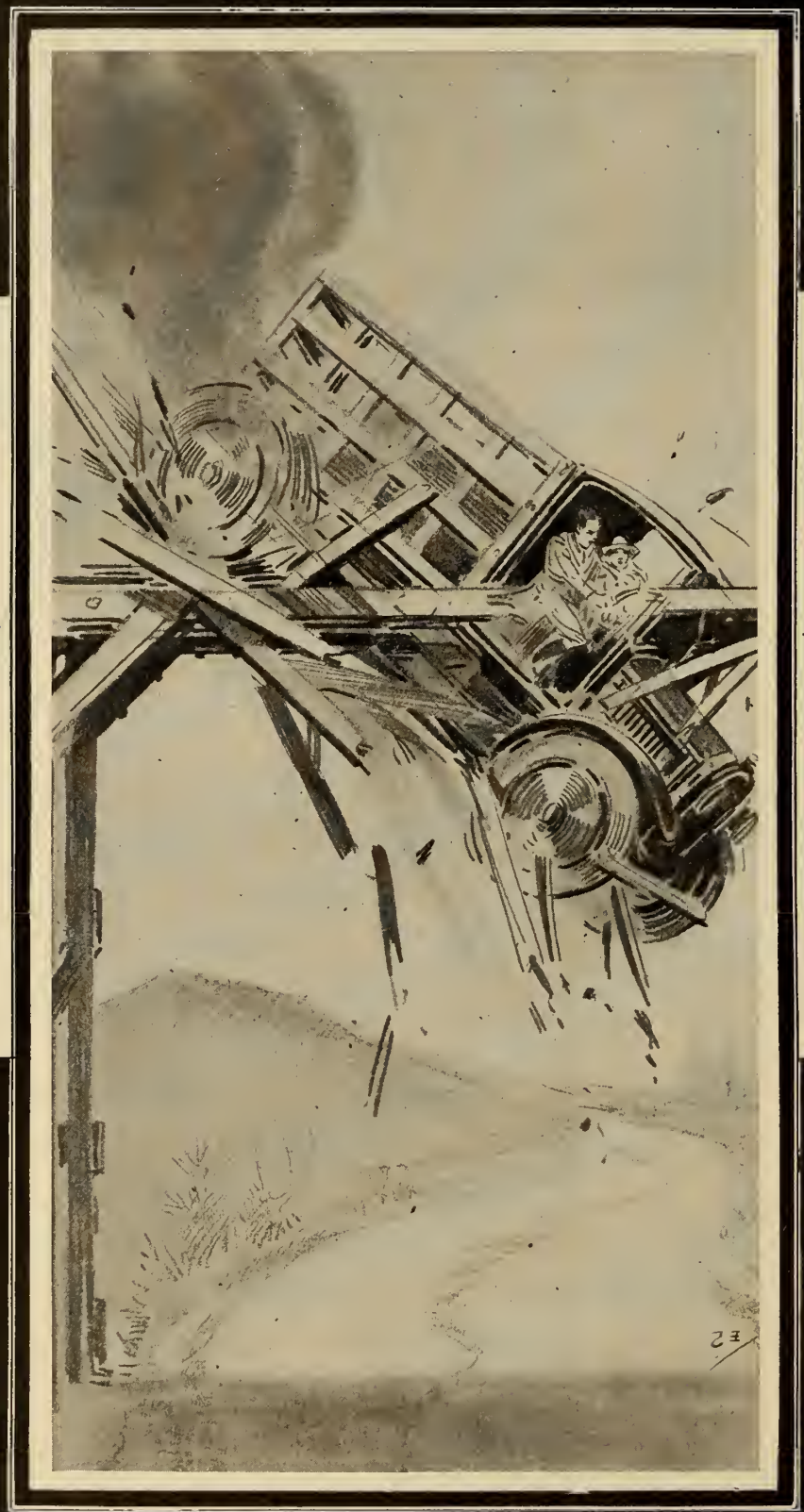
The nuns attending the performance came from Providence hospital, Catholic University, Georgetown hospital, Trinity College, St. Ann's Orphan asylum, Sisters of St. Joseph and Sisters of Charity from the various parochial school teaching forces, Little Sisters of the Poor and others assigned to the various Catholic institutions. In addition the Jesuit Novitiates from Woodstock College, Maryland, a large delegation from Catholic University and more than 100 Catholic priests from the various churches of the Capitol witnessed the showing.

The visitors were welcomed at the Shubert-Belasco by Samuel J. Maurice, personal representative of Carl Laemmle and Louis J. Fosse, the local house manager. They reacted to the big scenes in the picture precisely the same as an average audience and were impressed with the reverential treatment of the great story by the producer.

While a strict rule of the various

(*Continued on page* 39)





"We don't

F

THE thrilling three-sheet shown at the left is but a sample of the tremendously effective posters available to exhibitors with this big thriller! Look over the entire line at your Universal Exchange—and when you book this chapter play plaster your town liberally with this business-getting paper. Be sure, also, to get your copy of the Campaign Book, which is filled with suggestions with which you can register a complete box office clean-up!

CARL LAEMMLE Presents

"The

Starring

UNIVE

DIRECTED BY
JAY MARCHANT

't hesitate to label it INE!"

EXHIBITORS TRADE REVIEW

"Rapid and intense!"

"Universal is putting over a good one this time. We don't hesitate to label it fine. Action is rapid and intense. The audience must come back to see what happened."

EXHIBITORS TRADE REVIEW

"Unusually thrilling!"

"Unusually thrilling. An exceptional thrill where a herd of cattle stampedes and the infuriated animals seem to pass directly over the hero and heroine and also the camera. Should furnish entirely satisfactory entertainment."

MOVING PICTURE WORLD

"Good stuff!"

"Supplies a genuine thrill. Good stuff!"

N. Y. MORNING TELEGRAPH

GHOST CITY"

PETE MORRISON

"THE GALLOPING ACE"

RSAL'S FASTEST WESTERN CHAPTER-PLAY

Advertised in *THE SATURDAY EVENING POST*

Universal's Saturday Evening Post Advertising Means Additional Receipts for the Exhibitor

Watch This Column

You *must* see "The Acquittal"

Rita Weiman's great play, ***"The Acquittal,"*** has been put into picture by Universal, with a cast that ought to please everybody. It includes CLAIRE WINDSOR, NORMAN KERRY, BARBARA BEDFORD, RICHARD TRAVERS and others almost as well known. The stage-play, you will remember, was produced by George Cohan, and was the talk of the town for a long time.

CLAIRE WINDSOR

NORMAN KERRY

I want you to see this play, and am equally anxious that you see ***"Merry Go Round,"*** the striking success; also ***"Drifting,"*** the popular stage play, presenting PRISCILLA DEAN with MATT MOORE and WALLACE BEERY; Lois Weber's great production, ***"A Chapter in Her Life,"*** based on Clara Louise Burnham's novel of ***"Jewel"***; and ***"Thundering Dawn,"*** a big melodramatic spectacle; also HOOT GIBSON in ***"The Ramblin' Kid"***; and remember, ***"The Hunchback of Notre Dame"*** is still the reigning success of New York, Boston, Pittsburgh and Philadelphia.

* * *

I mention these plays to prove to you that "Universal has the pictures" which will please 100 per cent of the public. Any one or all of these plays will prove profitable investments for exhibitors because they are beautiful, coherent, romantic and thrilling.

* * *

Motion-picture producers should always choose plays that will please the great majority. I don't believe in anything that is revolting, because no good purpose can be served with pictures that repel. I don't believe in anything that inspires horror, but I do most sincerely believe in romance, love-themes, adventure, courage, thrills and the pictures which appeal to the finer thoughts. Have I succeeded? Please write me your opinion.

* * *

You can't see all that is best in pictures unless you see UNIVERSALS.

Carl Laemmle
President

UNIVERSAL PICTURES

"The pleasure is all yours"

1600 Broadway, New York City

International News No. 98

Oels Silesia, Germany—The return from exile of Germany's ex-Crown Prince. (An International exclusive.)

New York City—Crowds battle for glimpse of prize American beauties. Eighty-eight Venuses picked from 88 cities visit New York Hall, and cause a near riot.

Interesting Snapshots from the News of the Day:

Baltimore, Md. — An unexpected quartette arrives—to stay— at the home of Mrs. George L. Whittig. 1—Three girls and a boy—total weight 18 pounds—12 hours old when this picture was made. 2—N. Y. City—Mme. Mistinguette, Parisian star, whose "most beautiful limbs in the world" are insured for a million or so, arrives to show us Americans her "art." 3—Seattle, Wash.—Spaghetti proves popular with zoo monkeys as a Thanksgiving dish.

Rome, Italy—All Rome joins in frenzied welcome to Spain's rulers. Tremendous throngs cheer King Alfonso and Queen Victoria on state visit to Eternal City.

Kilauea, Hawaii—Army Air Service conquers scorching breath of Pele in dangerous flight over pit of "everlasting fire."

"THE RICH PUP"

Two-Reel Century Comedy

Starring **PAL, the Dog Star**

PAL is assigned to take care of his master's little girl and he does it better than most of the professional nurse maids one sees around the city. He replenishes her "bottle," and takes her for a ride in her carriage.

Later two sweeties come to call on the baby's sister. Hated rivals they are and much trouble is caused. During an argument between the three, the baby's carriage starts rolling down the hill. Eventually it lands in the lake and Pal pulls it out. He gives credit for the rescue to his friend, one of the suitors. The girl in question tells the rivals that she will make her decision that night at a party she is to give.

The party proves a big success. The bigger of the two rivals is caught making away with all the pearl necklaces he can find. This determines the girl on her choice and Pal's friend wins out, much to the joy of all concerned.

"OBEY THE LAW"

Two-Reel Century Comedy

Featuring **JACK COOPER and HARRY McCOY**

THE long and short of it are a couple of friends in the moving and hauling business. There is a judge, his court clerk and a beautiful lunch-wagon waitress all mixed up in the plot. Oh, yes, there is the judge's disagreeable neighbor who gets him all wet with his hose one morning. The judge longs for revenge. The waitress is arrested for throwing a pie at a cop and is brought before the judge. She has seen an ad in the paper for a girl and gets the judge to let her off so she gets it. It proves to be the disagreeable neighbor of the judge, who wants the girl. Later the judge receives a court order to attach the property of one J. Smith for non-payment of bills. He sends his clerk to clean the place out. They are told by Mr. Smith that the place they want is next door. The clerk takes the long and short of it with him to the next house and starts putting labels on everything in the house. Just as they have completed the job the judge walks in. Lo! and behold! they have ruined the judges' house. In the meantime the now ex-waitress, has brought her boss over to the house to help get rid of the men. He is pinched by the judge and the girl and the clerk fall into each others arms.

"BEASTS of PARADISE"

starring

WILLIAM DESMOND and EILEEN SEDGWICK

"Plenty of punch and excitement!"

"Exploitation on this should be easy and effective.
"A good stunt is suggested in Universal's Press Book."
FILM DAILY

"Serial fans are in for fifteen episodes of thrills, romance and excitement laid against colorful background. There is plenty of punch and excitement."

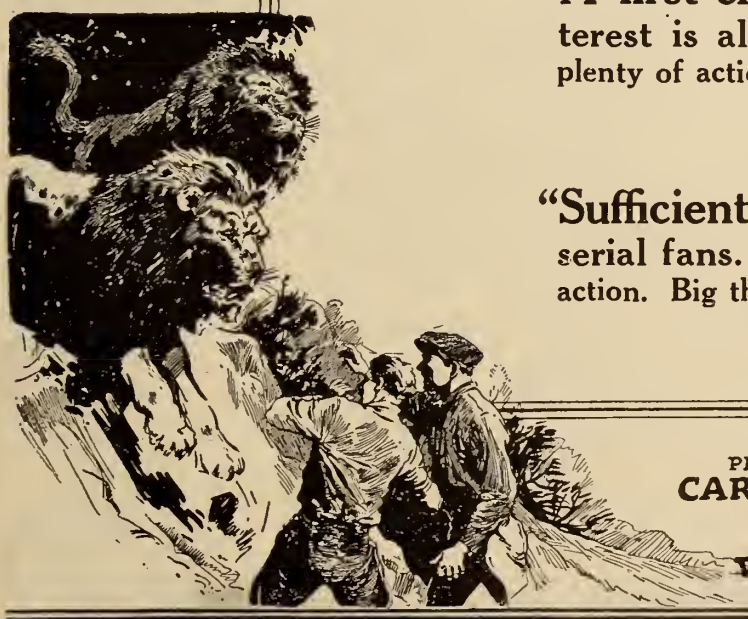
FILM DAILY

"A first-class, fast-moving serial. Interest is always kept at a high pitch with plenty of action."

MOTION PICTURE NEWS

"Sufficiently exciting to entertain all serial fans. Keeps up a good tempo of fast action. Big thrills!"

MOVING PICTURE WORLD



PRESENTED BY
CARL LAEMMLE

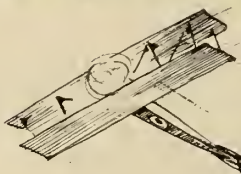
DIRECTED BY
WM. J. CRAFT

ADVERTISED in THE SATURDAY EVENING POST

UNIVERSAL CHAPTER PLAY

High Above All Competition!

Century Comedies



PAL THE DOG

WILLIAM IRVING

HARRY McCOY

JACK EARLE

"The name, CENTURY, means additional business!"

GRAND THEATRE, Faribault, Minn.

"Book Century—and your comedy worries are over."
JEFFERSON THEATRE, Huntsville, Ala.

"Best on the market!"
PALACE THEATRE, Buffalo, N. Y.

"Consistent attractions. Please ma-majority of audiences."
GRAND THEATRE, Rochester, N. Y.

"Have run about every other kind and consider Century the best of the bunch."
VICTORY THEATRE, Union City, Ind.

"For clean entertainment they cannot be beat."
BROOKLYN THEATRE, Detroit, Mich.

"Any exhibitor who is not using these is cheating himself."
RADIO THEATRE, Ozark, Mo.

"Best two-reel comedies I have ever shown."
U. S. THEATRE, Cleveland, O.

"Exceptionally consistent in quality."
MIDWAY THEATRE, Montreal, Que.

"Consistently good all the way through."
OPERA THEATRE, Lenora, Kans.

"Draw good business for me. Please my patrons immensely."
KING and QUEEN THEATRE, Sherman, Tex.

BUDDY MESSINGER

SADIE CAMPBELL

HENRY MURDOCK

MARJORIE MARCEL

FOLLIES GIRLS

ADVERTISED IN THE SATURDAY EVENING POST

CONSISTENTLY GOOD

Released Thru UNIVERSAL

"BEASTS OF PARADISE"

Universal Chapter Play

By Val Cleveland

Co-Starring **EILEEN SEDGWICK and WILLIAM DESMOND**

No. 10—"The Mad Elephant Charge"

PHIL, Helen, Capt. Frazer and Jack escape the flames by jumping overboard and swimming ashore. Clegg and his men, meanwhile have rowed ashore in pursuit of Marie and her men. The entire company are surrounded and captured by the savage natives, the chief of whom is inveigled by Marie into aiding her and imprisoning the others.

Marie shows the chief the map depicting the location of the buried treasure; but before he can utilize it, Helen seizes it and escapes with Big Jack and her father. Their escape is a signal for a free-for-all between Clegg's men and the natives. Phil engages in combat with the mahout of a fierce elephant. While his master struggles with Phil, the elephant puts his weight against a tall tree on which are Helen, her father and Big Jack, and pushes it over.

"BEASTS OF PARADISE"

Universal Chapter Play

By Val Cleveland

Co-Starring **EILEEN SEDGWICK and WILLIAM DESMOND**

No. 11—"Smothered in the Sands"

WHEN Phil and his party are chased by the mad elephant Phil attacks the native attendant while Helen climbs a nearby tree. The elephant attacks the tree and finally pushes it over. He then attacks Helen. Phil in the meantime has knocked the attendant out and rushes to the rescue of Helen. He is finally obliged to shoot the mad beast.

The party then takes refuge in a deserted cabin they find in the woods. Here Helen's father is left under the care of Big Jack, while Phil and Helen fare forth in search of some means to cross the desert. In the meantime, Marie and her cohorts are searching for Phil to get from him the map of the hidden gold. They come upon the cabin and take Frazer and Big Jack prisoners. They then start out with all the necessary equipment having been obtained in the settlement, to cross the desert. Helen and Phil have come upon a band of Tiburian rovers and buy from them the new clothes they need so badly. Learning that this band is about to cross the desert, they decide to join them. Reaching a spot near the other side of the great stretch of sand they decide to camp for the night. They are not settled very long when another band is sighted approaching at a rapid gait. A fight takes place between the two bands. During this fight a terriffic sand storm comes up. Phil and Helen finding that Marie and Clegg are the leaders of the other band decide to escape with the map and reach the end of the desert. They jump on camels and manage to get quite aways from the camp. The storm is too great for them, however, and soon thev become lost from each other and are buried in the swirling sand.

"THE STEEL TRAIL"

Universal Chapter Play

Starring **WILLIAM DUNCAN and EDITH JOHNSON**

No. 15—"Ten Seconds to Go"

AFTER getting the forest fire checked and well under way, Bruce and his men decide to return to the railroad and look around for Ralph. Not finding him they became alarmed for his safety and go in search. Bruce is the first to find him dangling in mid-air over the boiling springs. With the help of the other men he manages to get him back to safety. Bruce returns to the job and Ralph is confronted by Zabel, who promptly suggests to him new means to delay the work. Ralph denounces him roundly and rushes to help Bruce complete the work on time.

In the meantime, Judith has enlisted the aid of several women from neighboring farms and ranches and has them doing the work. With the return of the men from the fire, work progresses rapidly and with just five minutes left the last spike is driven. The officials of the transit commission have come down to witness that the work is completed on time and Bruce is reminded that it is necessary to run an engine over the tracks before they can be considered complete. Bruce rushes back to the camp to get an engine, he figures he can just about make it. On the way he meets an engine with Ralph in charge speeding along to the end of the line. Ralph has remembered the clause about the engine and wishing to make up for his previous acts has come to the rescue. The work is completed on time! The franchise saved!

Later we see a large party celebrating the event on the Armstrong Patio. Zabel and Blake are conspicuous by their absence. Defeat weighs heavily on them. In the garden we find Judith and Bruce. Bruce puts a beautiful solitaire on her finger and draws her to him in a warm embrace.

(The End.)

400 WASHINGTON NUNS SEE "THE HUNCHBACK"

(*Continued from page* 33)

robed orders prevents speaking for publication and forbids the taking of pictures for newspaper purposes, one of the Mothers Superior did express her appreciation to those responsible for the entertainment as follows:

"I think I can speak for everyone who attended when I say this visit was a real treat for the sisters. We enjoyed the picture—every minute of it—and found it clean, wholesome and a most interesting story. Truly, it is marvelous how the art of the camera has developed and to those of us who see such things seldom, the re-creation of the great cathedral of Notre Dame stands as modern miracle. We liked the actors, also, and I am happy to put it down as a real memorable day in our lives. We thank you for it."

"BEASTS OF PARADISE"

Universal Chapter Play

By Val Cleveland

Co-Starring **EILEEN SEDGWICK and WILLIAM DESMOND**

No. 12—"Millions in Gold"

HELEN and Phil find each other after wandering apart on the desert, in the face of the terrible sandstorm, at the brink of a poisoned pool. Exhausted, they sink unconscious to the ground and are found and captured by Marie and Clegg with the assistance of the Tiburian bandits. The map is taken from them and they are tied and put under heavy guard. Helen wakes in the night and attacks Marie. She succeeds in gagging her and tying her hands and feet. Taking the map and a knife she goes to the tent in which Phil, her father, Big Jack are held prisoners and sets them free. With them she flees the camp on horses. Marie, freeing herself of the gag, gives the alarm, but the chief refuses to give her further aid.

With Clegg and her followers she takes the native horses and pursues Phil's party. They find them at the spot where the gold is believed to have been buried. Stealing upon Big Jack and Captain Frazer, Clegg and his men attack them. In the meantime, Helen and Phil have investigated and found a deserted cave in the side of the cliff. An old recluse lives here with a mysterious secret which he guards jealously. He sees the strangers approaching and arranges a fuse that will set off tons of powder if stepped on. At the height of the fight between Marie's men and Big Jack, Phil loses Helen, who has leaned against a movable part of the wall and fallen into the hands of the recluse. While Phil is looking for Helen, he steps on a block of stone and immediately the whole side of the cliff is blown up in the air.

WITH THE CRITICS

[*The Chicago Daily News, Friday, November* 9, 1923]

MOTION PICTURES

By CARL SANDBURG

IN "The Hunchback of Notre Dame" may be seen what is surely Lon Chaney's masterpiece, the best piece of character work he has done in his interesting life in the movies.

For one familiar with the famous novel by Victor Hugo, one of the warmest and grandest writers of the French language, there might be the feeling that it would be the strong, unshapely hunchback himself who would be the hardest part of the book to put on in a screen drama.

As it happens, however, the hunchback is the best figure of all the puppets, and the outstanding thing of the production.

It is a picture worth seeing; it is evident that Wallace Worsley, the director, and others cared, and were painstaking; and lots of money was spent to make a big smash of a picture.

Yet the production falls far short of being a masterpiece; somehow, with the exception of the hunchback, the characters and the masses of people and their action don't have the funny, crazy, ragged, massive, lovable human stuff that goes with the novel of Victor Hugo.

The beggars don't seem to have any secrets. So fine a character portrayalist as Ernest Torrence, doing the king of the beggars, only rarely gets into the proud, wild, isolated quality of a leader of tatterdemalions by natural right.

Patsy Ruth Miller as Esmeralda, the dancer and mascot of the beggars, does excellent work; there was capable direction of her, and she added her own charm and intelligence. Tully Marshall does a good quizzical King Louis XI.

But why should the subtitles be written by somebody who does not know how to spell, and who is ignorant of grammar? Victor Hugo, for instance, had a contempt for grammatical and correct speech, was an adept in slang. But Hugo did know grammar. If he used the expression "from whence" he did it on purpose, knowing he was ungrammatical, which is not the case in one subtitle of this picture.

And among thieves and murderers they don't say, "I'll slit your throat"; they say, "I'll slit your windpipe." They use the word windpipe instead of the word throat on such an occasion.

There were other slips indicating pretenses to culture that is full of holes and apertures similar to well-known cheeses.

The director, the scenario writer of this picture didn't love his people and understand them in quite the way that Victor Hugo did.

[*Detroit News*]

VIRGINIA VALLI AS "A LADY OF QUALITY"

Costume Tale of Old England Moves Slowly, But Attracts.

"A LADY OF QUALITY"—presented by Universal Pictures, directed by Hobart Henley, with a cast composed of Virginia Valli, Milton Sills, Lionel Belmore, Earl Foxe and others. From the novel and play by Frances Hodgson Burnett. At the Adams.

"A LADY OF QUALITY," at the Adams, appears as a sincere effort to faithfully translate to the screen the colorful English romance made famous some years ago through Frances Hodgson Burnett's novel and stage play.

Whatever the faults they may be attributed to the story rather than the direction, acting or production given it. "A Lady of Quality" covers a period extending from 1665 to 1704, and three different periods in the life of the heroine are treated. Long and repeated lapses of time in the unfolding of a picture invariably sap the power from its drama and this seems to be the most serious ailment afflicting "A Lady of Quality."

In all other respects the picture has been beautifully handled. The plot and flavor of the novel have been retained and there is a stately atmosphere about the proceedings that lend much charm. Virginia Valli, who has been entrusted with the heroine role, does not at all times qualify as "the most beautiful woman in London," but there is a restrained note about her performance that gives it the necessary high-bred touch.

[*Chicago Daily Journal, November* 15]

Universal Laughs at Itself in New Randolph Picture

By VIRGINIA DALE

UNIVERSAL laughs up its own sleeve at the Randolph this week by showing "The Thrill Chaser," something which tells on the stars, the directors and the poor, plain "hams."

Hoot Gibson, a ridin' cowboy with that thing they call "a way," gambols through the film with a surprising sense of humor, humorously displayed. He gives a pleasing impression of being quite at home in chaps and really comically miserable and utterly uncomfortable in a Roman tunic. He has put the latter on for a mob scene after deciding to become a movie hero.

The Universal studios are courageously presented to the naked eye, with various of the "U's" choicest directors disporting in their efforts to earn their daily bread and caviare. Gibson distinguishes himself by "doubling" for a beautiful masculine star.

Some visiting noblemen see him at his task and achieve a great idea: They hire him to go into their native country where their youngest member —being of the nobility—is highly unpopular. They use him for a "double," but he makes the most of the opportunity thus thrust upon him, and elopes with the heroine in the last reel.

The picture is a brisk and buoyant little offering, very well thought of by the Randolph customers.

Reginald Denny obliges with another excerpt from his always-entertaining "Leather Pushers" and a pleasant time is had by all.

More Special Service from Universal

THERE isn't a man, woman or child in your town who sees this cut-out over your theatre but will be attracted to your box-office to see America's funniest and most popular cartoon family in real life on the screen! Everything to put the Gumps over from posters and publicity material to national advertising in The Saturday Evening Post is given you with these money-getting two-reel subjects!

THE 3-SHEET

as a CUT-OUT

At Your Universal Exchange NOW!

"A packed house!"

"Advertised this comedy above my feature and was justified in doing it. Had a packed house. Gave good satisfaction and every one was pleased."

YALE THEATRE,
Bartlesville, Okla.

"A knockout!"

"Opened new Rex Theatre with Gump comedy. It was a knockout. That's what I call real comedy. Please make more like that."

E. HOEFER,
Sheboygan, Wis.

Proving Itself The Greatest Screen Attraction of the Age!

The Hunchback of Notre Dame

Presented by **CARL LAEMMLE**

NOW PLAYING

In NEW YORK
at the ASTOR
Sixteenth week to turn away business!

In LONDON, ENG.
at the EMPIRE
"A truly remarkable spectacle!"
MIRROR.

In LOS ANGELES
at the CRITERION
Playing to record-breaking business!

In CHICAGO
at the HARRIS
"Tremendous! Of breath-taking immensity."
CHICAGO EVENING AMERICAN.

In CINCINNATI
at the COX
"One of the greatest achievements of the screen."
COMMERCIAL TRIBUNE.

In SEATTLE
at the HEILIG
The box-office sensation of the season!

In BOSTON
at the TREMONT TEMPLE
"A massive achievement."
BOSTON ADVERTISER.

SENSATIONAL ENGAGEMENTS
in
OAKLAND, CALIF.
at the LURIE
in
ALLENTOWN, PA.
at the LYRIC

with
LON CHANEY

Directed by
WALLACE WORSLEY

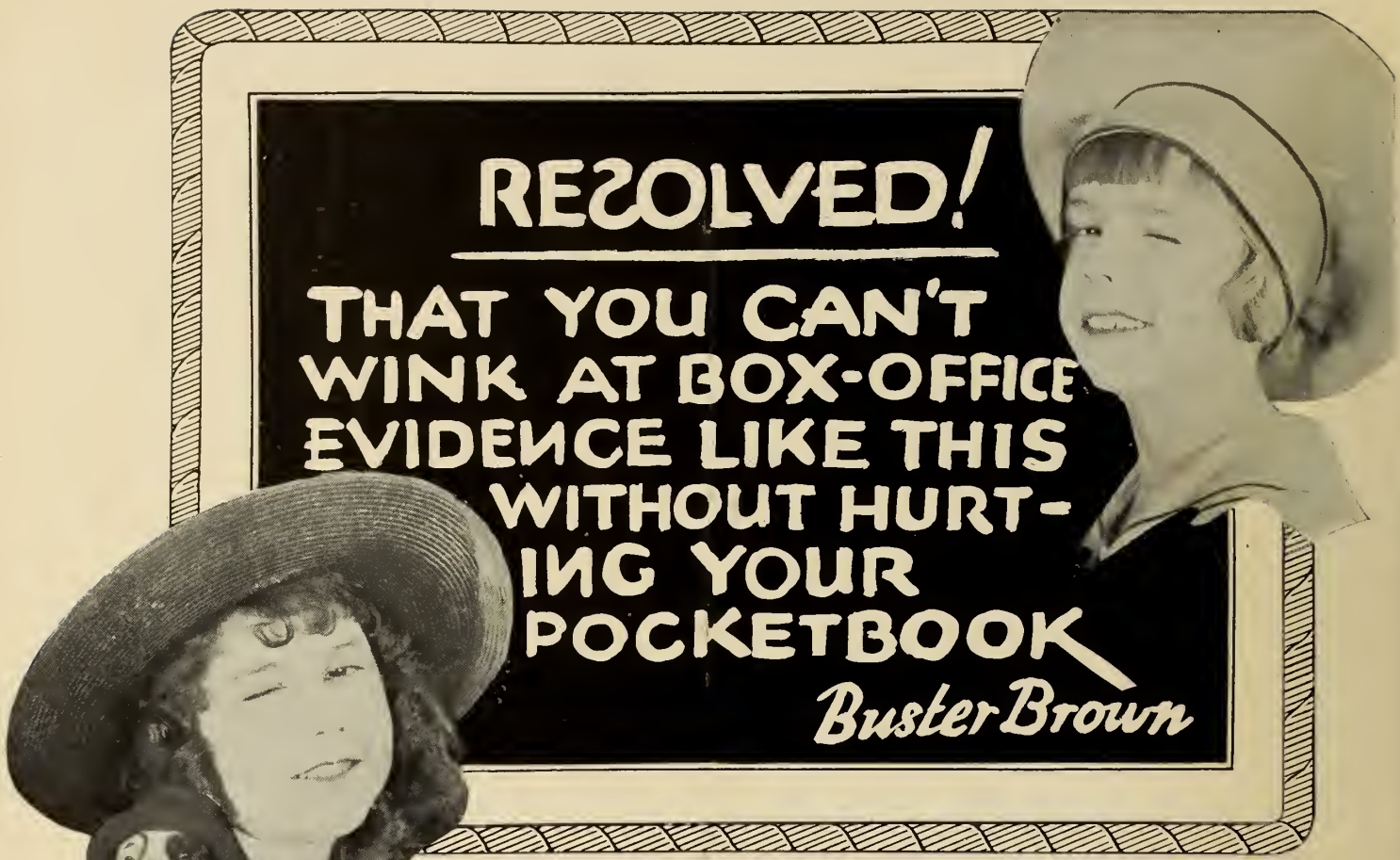
A UNIVERSAL PICTURE

UNIVERSAL WEEKLY

VOL. 22
NO 14

NOV. 14
1925

RUDOLPH
SCHILDKRAUT
in
"PROUD
HEART"
*UNIVERSAL
PICTURE*



"Buster Brown Comedies without doubt best on the market today."

—National Theatres Corp., Chicago, Ills.

"A big hit with me. My patrons particularly mentioned it to me."

—Alhambra Theatre, Milwaukee, Wis.

12 Buster Brown Comedies

Part of the

52 CENTURY COMEDIES

Consistently Good

Released by Universal.

Look Out!

"THE INDIANS ARE COMING!"

Watch for Another Great
Universal Super-Jewel

"It ought to run as long

Says HARRIETTE UNDERHILL
of the New York Herald-Tribune

... of ...

Proud

And '
is Now in it's 4

HAILED BY THE CRITICS!

APPLAUDED BY THE PUBLIC!

Accorded one of the greatest receptions ever given a picture on Broadway!

Now playing a special limited engagement of two weeks at the

As

AT $

Read the reviews on th

UNIVERSAL MILES ANI

as 'Abie's Irish Rose!'"

Heart

ABIE'S IRISH ROSE
4th Year on Broadway

TOR *THEATRE, Broadway at 45th St., New York*

1.50 TOP

he following pages!

FEATURING

RUDOLPH SCHILDKRAUT

at the head of an exceptional all star cast including George Lewis, Blanche Mehaffey, Virginia Browne Faire and Rose Rosanova.

An EDWARD SLOMAN Production

Presented by
CARL LAEMMLE

MILES AHEAD OF ALL!

Universal Smacks

"Proud

MORE PRAISE!

"A SPLENDID EXAMPLE OF the sort of pictures on which this industry can broaden its appeal and enlarge its public. One of the most legitimate pieces of entertainment I have seen recently."
Willard C. Howe,
of Exhibitors Daily Review.

"A CLEVERLY DIRECTED and wonderfully sincere picture."
Mordaunt Hall, of the Times.

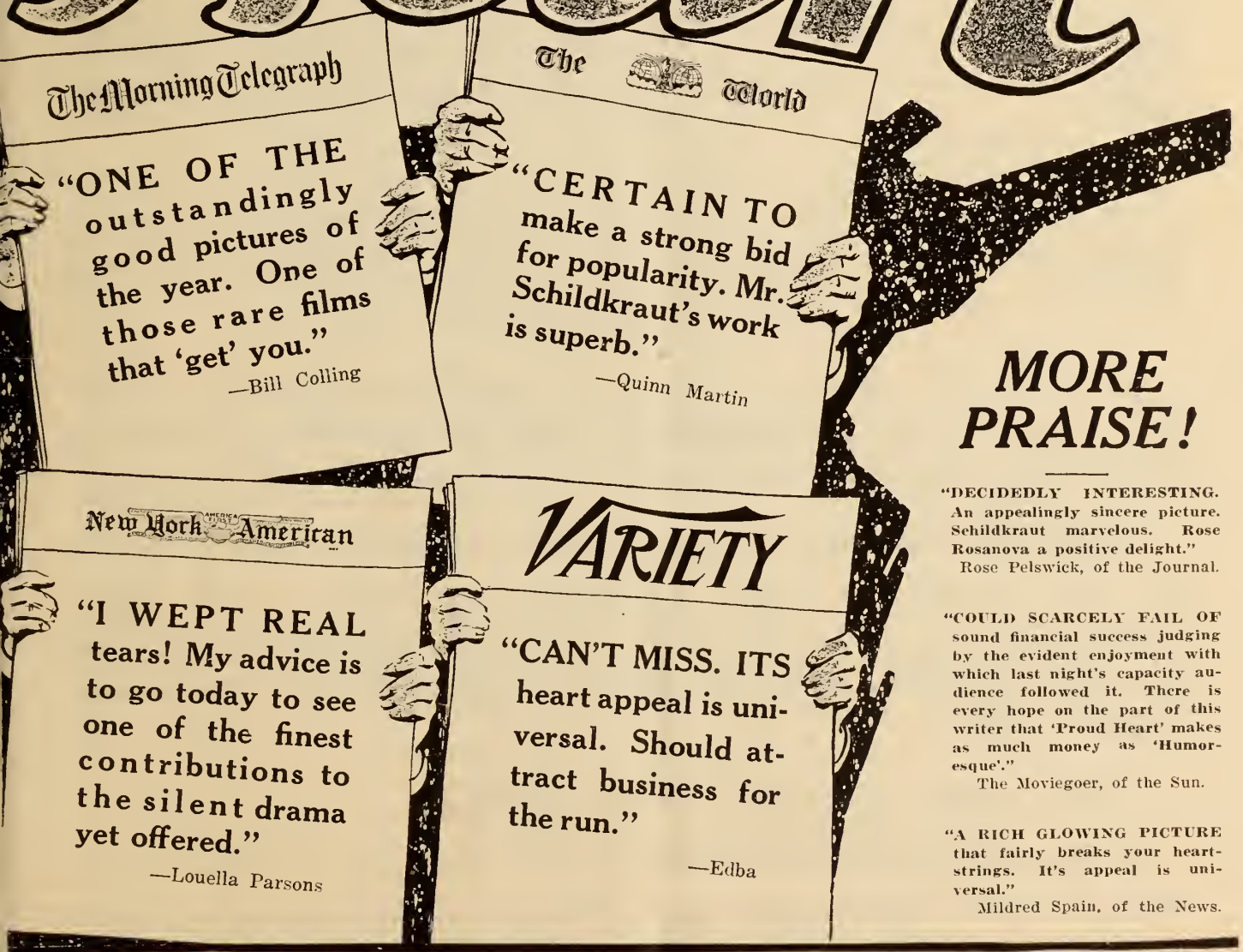
"GOOD, ALL ROUND ENTERtainment."
Willella Waldorf,
of the Evening Post.

"CALCULATED TO BRING JOY to the heart."
Warren Nolan,
of the Evening Telegram.

UNIVERSAL MILES AND

Another Hit Across!

Heart



MORE PRAISE!

"DECIDEDLY INTERESTING. An appealingly sincere picture. Schildkraut marvelous. Rose Rosanova a positive delight."
Rose Pelswick, of the Journal.

"COULD SCARCELY FAIL OF sound financial success judging by the evident enjoyment with which last night's capacity audience followed it. There is every hope on the part of this writer that 'Proud Heart' makes as much money as 'Humoresque'."
The Moviegoer, of the Sun.

"A RICH GLOWING PICTURE that fairly breaks your heartstrings. It's appeal is universal."
Mildred Spain, of the News.

MILES AHEAD OF ALL!

WHAT WILL A PICTURE

No. 459,---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

IF I produce a picture which will make your audience cry real tears and laugh hearty laughs, what will you pay for it?

If this same picture will make even your own heart feel a little more tender (for you know what a hardened old sinner you are) what will you pay for it?

If this same picture sends your audience away in a mellow mood, happy, thoroughly entertained, talking about it to friends, advising everybody to see it---what will you pay?

Well, I've just seen such a picture, straight from Universal City where so many successes are being made that nothing like it has ever been known in the history of the business---pictures that are putting Universal miles and miles ahead of all.

This picture is called "Proud Heart."

It has all the stuff you beg for in pictures. Father love. Mother love. Sweetheart love. Filial love. Hearts that bleed one moment, only to be followed by body-shaking laughter the next. The kind of stuff the people love. The kind that hits the heart:

YOU PAY FOR LIKE THIS?

A story of homely simplicity: A cast that cannot be surpassed. Direction that makes you forget direction.

Isadore Bernstein wrote the story. Edward Sloman directed the picture. And here is the cast:

The famous Rudolph Schildkraut, whose acting you will never forget. Rose Rosanova, whose characterization of the mother will always linger in your memory. Then Arthur Lubin, George Lewis, Kate Price, Blanche Mehaffey, Virginia Brown Faire and Edgar Kennedy.

I predict great things for this great effort. It will be that rare combination--a picture which everybody will like and one which all will discuss. Years after it is released, I predict, it will be referred to as a landmark in the business,

Mr. Fox made a wonderful box office picture in "Over the Hill" and Mr. Hearst made another wonderful box office picture in "Humoresque" but I honestly think I've got both of them licked with "Proud Heart."

Well, what will you pay for a picture like this?

How much did you say? I didn't hear you.

Well, whatever you say, I'll tell you here and now IT ISN'T ENOUGH.

"A real winner! Thrills and realism! An up-to-d

A MADLY speeding melodrama with thrills and gasps tumbling over one another in wild abundance. A daring back-stage party — the creme de la creme of English society at the great Derby race — a thrilling prize fight — the kidnaping of a lovely debutante by gangsters — a red-hot auto chase and rescue — London's gay and sparkling night life—the supremely gripping English Derby, world famous horse race—these and a host of others will fill your theatre with ringing cheers and force your patrons into hilarious enthusiasm.

CARL L
Pre
Spor
Li
with
BERT LYTELL
PAULETTE DUVAL
and MARIAN NIXON
from the famous Drury Lane melodrama by Seymour Hicks and Cecil Raleigh · A Maurice Tourneur Production · Universal Jewel.

date masterpiece that should please every patron."

—Florence Theatre, West Coast-Langley Circuit, Cal.

"One thrill after another from beginning to end. Ought to satisfy the most exacting melodrama-loving picture-goer."

—Harrison's Reports

"A brilliant melodrama of sporting life jam full of action and excitement. Should go over big in any theatre."

—Motion Pictures Today

"An actionful melodrama that will cause the blood to tingle with excitement. A fine box-office picture."

—Exhibitors Trade Review

"Good cast, fine production, thrills, action, romance, suspense. Entertaining and a likely box-office bet."

—Film Daily

Beauty Contest Winners from Seven Cities

Vanna Carroll
San Francisco

Blanche Fisher
Omaha

Dorothy Gulliver
Salt Lake City

NEW YORK BEAUTY IS SELECTED IN BIG PAPER-THEATRE TIE-UP

WHAT is considered the biggest newspaper-theatre-picture tie-ups ever made has just been arranged by the Universal Pictures Corporation, the Moss, Keith and Proctor interests and the New York Daily Mirror, to exploit the final stages of the Laemmle-Mirror Beauty Contest. This contest is being conducted by C. E. Holah, director of Universal's cross-country mobile studio unit, the "See America First" caravan. The winner not only will be starred in a Universal two-reeler to be made in New York entitled "Peg of New York," but also will receive a six months' contract at Universal City.

As a result of the gigantic theatre tie-up, the semi-finals and finals in the beauty contests will be held on the stages of the various Keith theatres, winding up with the grand final, picking the winner on the stage of the New York Hippodrome, under dramatic and elaborately staged ceremonies.

The Laemmle-Mirror Contest has been under way for several weeks. More than 50,000 New York girls have entered. The winner is to receive a six month's contract at $50 a week, expenses to Universal City, and a course in screen acting under the studio experts at the big Universal production plant. This contest is one of a series Universal is holding. In every big city visited by the "See America First" caravan on its way East from California, a similar newspaper tie-up contest was held. During the contests the studio caravan visited various theatres and helped the local exhibitors exploit their houses.

The studio caravan is composed of a powerful Fageol tractor, built like a huge roadster, and a trailer car equipped like a railroad observation car. This trailer was used in "California Straight Ahead," and is fully equipped for transcontinental traveling. It is a mecca for great crowds wherever it stops, and its presence has assured blocked traffic in front of hundreds of theatres from Los Angeles to New York.

Seven of the "See America First" contest winners are now at Universal City, being trained and getting actual experience in Universal Pictures. They include the winners from San Francisco, Salt Lake City, Omaha, Chicago, Milwaukee, Detroit and Toledo. As soon as "Peg of New York" is selected and the New York "See America First" two-reeler is completed she will join the group at Universal City.

The New York tie-up was arranged by Holah for Universal, J. J. Murdock, general manager of the Keith-Albee interests, and Paul Lubben, contest editor for the New York Daily Mirror. Eighteen theatres will participate in the semi-final eliminations, in addition to the finals at the Hippodrome. These theatres are as follows: Keith's 81st Street Theatre, Keith's Fordham Theatre, Keith's Jefferson Theatre, Keith's Prospect Theatre, Brooklyn; Keith's Greenpoint Theatre, Brooklyn; Moss's Broadway Theatre, Moss's Regent Theatre, Moss's Franklin Theatre, Moss's Coliseum Theatre, Keith's Hamilton Theatre, Keith's Royal Theatre, Columbia Theatre, Far Rockaway; Orpheum Theatre, Brooklyn; Moss's Flatbush Theatre, Brooklyn; Keith's Riviera Theatre, Brooklyn; Proctor's Fifth Avenue Theatre, Proctor's 58th Street Theatre, and Proctor's 125th Street Theatre.

The Keith-Albee committee for the contest elimination, headed by General Manager Murdock, and consisting of the following managers, William Quaid of the Fifth Avenue Theatre, Charles McDonald of the Broadway, Clinton Lake of the Hippodrome, Leon Kelmer of the Prospect, C. C. Egan of the Fordham and Mr. Fotheringham of the Franklin, outlined the eliminations as follows:

The thousands of entrants in the contest have been classified into the territories in which they live and each group has been notified to appear at the aforementioned theatre nearest their homes. The theatre manager assigns the girls to one of three days of the elimination contests.

These three days in all theatres are Monday, Tuesday and Wednesday, Nov. 2, 3 and 4. Each of these days will see the selection of the most likely girl for that day. These selections will be made by the audience after the girls have been grouped on the stage and introduced and put through rehearsals for the camera. The stage for this try-out will be fitted as a moving picture studio in each theatre, with lights, camera, etc.

Thus in each theatre, a Miss Monday, a Miss Tuesday, a Miss Wednesday Matinee and a Miss Wednesday will be selected. After each selection, comprehensive movie tests will be made on the stage, before the audience, of the winner. On Friday, at each theatre, the winner of the preliminary selection will be chosen. This girl will be known as Miss Fifth Avenue, Miss Fordham, or whatever theatre chooses her.

The eighteen winners from the various theatres will participate in the finals to be held the following Monday, November 9th, on the big Hippodrome stage. They will have a dramatic entry, being brought in in the big "See America First" studio caravan, which will be run right onto the Hippodrom stage for this event. The finals at the Hippodrome will be noteworthy. Mark A. Luescher, director general for the contest try-outs is planning an elaborate program for this finale.

Florence Allen
Chicago

Teddy Criswell
Milwaukee

Grace Parent
Detroit

Irene Franks
Toledo

OMAHA BEAUTY CONTEST WINNER TELLS OF LIFE AT STUDIO

BLANCHE FISHER *In Omaha Daily News*

DEAR READER FRIENDS: At last I have worked before the camera, and my dreams of what I should do in Hollywood after I had won the "See America First" beauty contest have come true.

True, I only played an "extra" bit. It was in a western picture directed by William Crinley, and starring Fred Humes, the marvelous gorilla of "Lorraine of the Lions," which you will soon see. I was one of a half dozen girls who appeared in a scene in an exterior "set" representing a typical western town.

Mr. Humes is just a new western star, developed by Universal. He is in his early twenties, very nice-looking and agreeable, and a superb horseman. Like Jack Hoxie, Art Acord and many other western stars, he is a real product of the plains, and comes naturally by his ability at riding and roping. Mr. Crinley is a very good director, who has been in pictures both as actor and director.

I think Universal City is the friendliest place I have ever seen in my life. Everyone imagines that motion picture studios are full of jealousy. If that is true I have failed to see any of it. Every one seems sincerely happy at the success of a friend. Margaret Quimby, the Universal actress who is now playing in a picture called "What Happened to Jones," with Reginald Denny as the star, taught me how to put on make-up the first day I arrived at the studio, and when she heard I was doing my first day's work before the camera, she came to my dressing-room to see that I was made up properly.

Speaking of Reginald Denny, I was permitted to watch the company work on the set one day last week, and it is more enjoyable even than seeing Mr. Denny on the screen. He is a very clever comedian, and is one of the few screen comedians who are as funny in making their pictures as they are on the screen. Watching most comedy companies at work is a dreadfully "unfunny" affair, no matter how clever they may be on the screen, for the actors, the directors and the "gag men" (who invent the situations in the comedies) sit about the set seemingly for hours while they are planning out the next scene.

The Denny company, however, under the direction of William A. Seiter, works very rapidly. The picture has a wonderful cast of players. Marian Nixon is Mr. Denny's leading woman and Zasu Pitts, Otis Harlan, Margaret Quimby, Nina Romano, Emily Fitzroy and several others are in the picture.

My hopes of really becoming something on the screen were heightened last week. I was introduced to Mary Philbin, the beautiful Universal star, who has just finished "Stella Maris." Miss Philbin was introduced to the movies through a beauty contest in Chicago. Universal signed her up and brought her to Universal City. She told me she at first thought she never would advance. She played "bits" and small parts for a long time. Finally she came to the attention of Eric von Stroheim, who declared she was a wonderful actress. He gave her the lead in "Merry Go Round," she she has been a star ever since.

She told me a great many other girls now on the screen, including Virginia Brown Faire, Lois Wilson, Gertrude Olmstead and others, started in pictures through beauty contests.

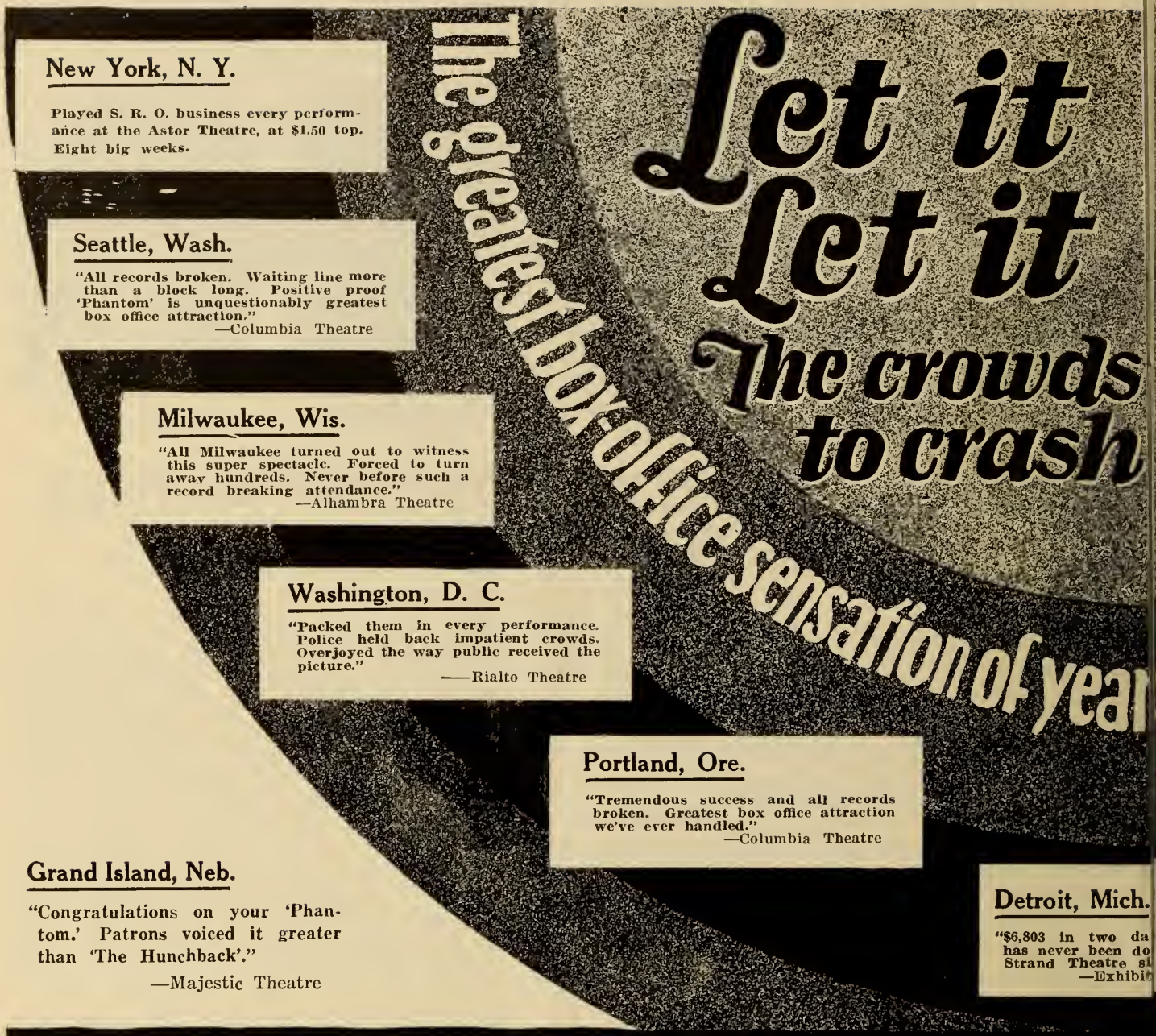
I spent almost all of last week on the various sets about the studio where the different companies, or units, as they are called, are working. Possibly the most interesting one is Harry Pollard's set. He is directing a picture called "The Cohens and the Kellys." It is a comedy of an Irish and Jewish family living side by side. George Sidney and Vera Gordon and Charley Murray and Kate Price are the two families, and these four wonderful character players alone should make it a very funny picture.

Hollywood is a land of surprises and overnight successes. That is what keeps hundreds of people here year after year, struggling for one big chance which will "put them over." Some of them never get on; others win their opportunity immediately; some only after years of waiting.

Rudolph Valentino, Ramon Novarro, Ernest Torrence and others worked for a long time, then made a tremendous success suddenly. Laura LaPlante, that bewitching young Universal star, who is the heroine of "The Midnight Sun," a million dollar production which Dimitri Buchowetzki has made, rose from extra work to stardom in less than two years.

And even more sudden success is found in the same picture, however. Raymond Keane, just out of Denver high school, came to Hollywood a few months ago. He knew nothing of pictures—not even how to get into a studio—but Dimitri Buchowetzki saw him, declared he was a wonderful discovery and now Keane is playing the leading romantic role in "The Midnight Sun" opposite Miss LaPlante.

I want to thank everyone who helped me get this big opportunity over and over again. The Daily News and the people of Omaha have given me the chance of a lifetime, and my only hope is that in time I shall merit their belief in me.



A UNIVERSAL PRODUCTION
Presented by CARL LAEMMLE

Starring
LON CHANEY

rain—pour! continue the door!

s—beating "The HUNCHBACK" everywhere

Philadelphia, Pa.

"At the Aldine. The town's big noise with almost capacity after opening. Better than $17,500. In for at least six weeks."
—Variety box office reports.

Denver, Colo.

The biggest day in the history of the theatre. Continual line from one until ten thirty o'clock. Look for two weeks smashing business.

Hamilton, Ohio

"Acclaimed by press and patrons. Will live up to all the advance praise it has received. Our box office tells the entire story."
—Palace Theatre

Los Angeles, Cal.

"This Universal output drawing more money into house than ever dreamed of. Big at $14,700 in the Rialto Theatre of 900 seats."
—Variety

Sioux City, Ia.

"Packed them in despite terrific wind and rain and snow. Patrons loud in their praise."
—Plaza Theatre

y's business—which
ne in the Broadway
nce it was built."
ors Daily Review

Far Rockaway, N. Y.

In spite of the fact that the resort season is over "The Phantom" has smashed every record of "The Hunchback" at the Columbia Theatre.

of the Opera

MARY PHILBIN
NORMAN KERRY

From the world famous novel by GASTON LEROUX
Directed by RUPERT JULIAN
Supplementary direction by EDWARD SEDGWICK

"Should do well anywhere! Holds the interest throughout! Realistic storm scenes!"

says Tom McDonald,
Florence Theatre, West Coast-Langley Circuit, Cal.

"One of the most realistic sea stories ever screened. Carries a punch all the way."
—Film Daily

"Impressive sea drama with many powerful situations. A capital attraction for any house."
—Motion Pictures Today

"Should give good satisfaction. Arouses interest. Storm scenes well done."
—Harrison's Reports

with
RUTH CLIFFORD

Mrs. Lou Tellegen, Jere Austin, Gertrude Clair, Lionel Belmore, Ray Hallor. From the novel by Charles Guernon.

UNIVERSAL'S WHITE LIST — MILES AND MILES AHEAD OF ALL

James Amusement Enterprises

THE JAMES BUILDING CO.
JAMES OFFICE BUILDING
JAMES THEATRE
BROADWAY THEATRE

OFFICE OF THE PRESIDENT

W. M. JAMES, PRES. & GEN. MGR.
JOHN A. CONNOR, VICE PRES.
J. REAL NETH, SECY. & TREAS.

EXECUTIVE OFFICES
JAMES THEATRE BUILDING-39 W. BROAD ST.
Columbus, Ohio

THE OHIO STATE THEATRES CO.
GRAND THEATRE
STATE THEATRE
VERNON THEATRE
EASTERN THEATRE
PARSONS THEATRE
WESTERN THEATRE

October 22nd
1 9 2 5.

Universal Film Exchanges, Inc.,
Pioneer & Broadway,
Cincinnati, Ohio.

ATTENTION OF MR. FREDERICK STRIEF, Mgr.

Dear Mr. Strief:-,

We have just completed one of the must successful weeks that our Grand Theatre has ever enjoyed, and I am happy to say that the attractions was your production, "Phantom of the Opera."

With unusual opposition, and very bad weather conditions, we played to 18,856 paid admissions during the seven days. Our patrons almost without exception, were very profuse in their praise regarding the excellence of the production, and the picture merited a second week, but on account of the fact that we have so many big pictures contracted, we were unable to give it the extra playing time.

We are very well pleased indeed, not only with the way the attraction pleased our patrons, but with the financial returns, and sincerely hope that Universal officials were equally well pleased.

Trusting that the "Phantom" will meet with the success that it so richly deserves, and with kind personal regards, I am

Yours very truly,

W. M. James

WMJ:H

"THAT'S A PEACH. Now I'll tell one: There were two friends — a Jew and an Irishman — their families were known everywhere as The Cohens and The Kellys ___ ___ ___ ___ ___ ___ ___ !!!"

(Gosh, this one's a scream.
Ask Harry Pollard.)

"Phantom Red" windows in three cities. "The Hub," Chicago, the largest exclusive retail clothing and men's accessories store in the United States, ran a window tie-up for three weeks although the "Phantom" was not yet playing the Roosevelt; Cunningham's in Washington felt that a tie-up with the "Phantom" was such a big thing that they used a special banner across the top of the window; Fishgall's in Sioux City, Ia., had their window of "Phantom Red" written up in a local paper.

"Phantom Red" Becomes the Rage

WHEN The Textile Color Card Association sent a letter to each of its members early in the season at the instigation of Joe Weil, announcing "Phantom Red" as the new color for Fall and Spring, Universal Pictures Corporation knew that they had a big exploitation tie-up. How big, however, they did not realize until reports began arriving from all quarters of the country, telling of the vogue of the new shade.

Over 200 department stores have written to Universal for extra material for "Phantom Red" window trims, while hundreds of companies have made their own cards. In New York, Sak's—Fifth Avenue following the remarkable success of Capezzio's "Phantom Red" shoes used a big advertisement entirely unsolicited by Universal to announce their "Phantom Red" velvet evening opera pump and followed this up with an entire window display of these slippers. Such a tie-up has hitherto been unheard of a Sak's is one of the most exclusive women's specialty shops in New York. Not only are they devoting an entire window on Fifth Avenue to the shoes but they also are using another red window for dresses.

Bloomingdale's a large New York department store, have given three of their largest windows to displays of "Phantom Red" dresses using in connection with these huge cut-outs of the Phantom, scene stills and details of making the picture.

In one theatre in the South an entire fashion show featured "Phantom Red." A big department store furnished the models and the costumes. Even an automobile company has put out a "Phantom Red" roadster.

The demand created for "Phantom

(*Continued on Page* 36)

Fishgall's

PRESENTS
PARIS' MOST FASHIONABLE SHADE

PHANTOM RED

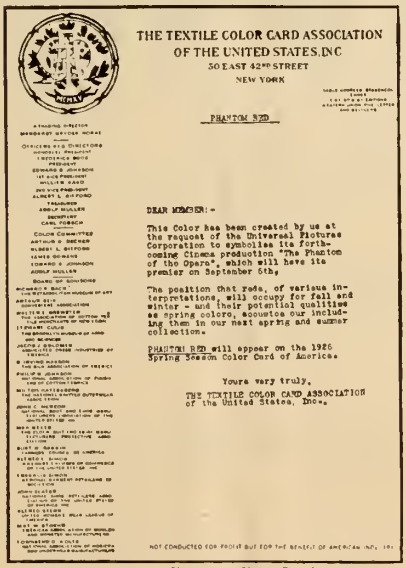
INSPIRED BY THE CINEMA MASTERPIECE
"THE PHANTOM OF THE OPERA"

OVERHEARD

Fishgall's again demonstrate their leadership by presenting the most fashionable shade in Paris today—See these elegant dresses in our windows — Study the styles as well as the shade—then you will have the surprise of your life—when you realize that they are priced at only 39.50.

ON SALE ON FISHGALL'S SECOND FLOOR

Sioux City, Ia.


THE TEXTILE COLOR CARD ASSOCIATION
OF THE UNITED STATES, INC
50 EAST 42ND STREET
NEW YORK

PHANTOM RED

DEAR MADAM:-

This Color has been created by us at the request of the Universal Pictures Corporation to symbolize its forthcoming Cinema production "The Phantom of the Opera", which will have its premier on September 6th.

The position that reds, of various interpretations, will occupy for fall and winter - and their potential qualities as spring colors, accounts our including them in our next spring and summer collections.

PHANTOM RED will appear on the 1926 Spring Season Color Card of America.

Yours very truly,
THE TEXTILE COLOR CARD ASSOCIATION
of the United States, Inc.

NOT CONDUCTED FOR PROFIT BUT FOR THE BENEFIT OF AMERICAN IND.

The Textile Color Card Association sent this letter to each of its members at the opening of the new season, officially establishing "Phantom Red" as the predominating color for Fall.

SAKS - FIFTH AVENUE
FORTY-NINTH to FIFTIETH STREET
Specialists in Apparel

Fenton — FOOTWEAR
Exclusive with SAKS-FIFTH AVENUE

First to Present the

Phantom Red Velvet Evening Opera Pump

Significant of the Paris vogue for highly colorful evening accessories is the Phantom Red Velvet evening slipper, with Saks-Fifth Avenue's exclusive spike heel and high arch, worn by smart women

14.00

SAKS FIFTH AVENUE—FOURTH FLOOR

New York, N. Y.

"DENNY IS AS FINE AS ANY SCREEN

with Pauline Garon, Marian Nixon, Lee Moran, Arthur Lake, Tyrone Power, Chester Conklin. From the magazine story of Edgar Franklin.

REGINALD

"A well-motivated farce that moves rapidly. Audiences will like it."

—N. Y. Morning Telegraph

"Maintains its pace very nicely. We found ourselves laughing continuously."

—N. Y. Evening Post

"Good for a row of laughs. One to be long and chucklingly remembered."

—N. Y. Sun

An EDWARD SLOMAN Production

How Box-office
He's the Clea

Universal's White List Miles

A DRAWING CARD
N COMEDIAN!"

says Exhibitors Trade Review

by Byron Morgan. With Gertrude Olmstead, Tom Wilson, Charles Gerrard.
Directed by HARRY POLLARD

DENNY

"Turned away hundreds. This in spite of hottest October in years and stiffest kind of opposition."
—Stinnett & Charninsky, Capitol, Dallas, Texas

"A knockout. Audience screamed and howled. Two complete sell-outs."
—New Grand Theatre, Worthington, Minn.

"Breaking all house records. Standing up regardless of downpour of rain."
—Liberty Theatre, Kansas City, Mo.

Love Him!
-up King!

A HARRY POLLARD Production

and Miles Ahead of All

Universal's
Whi
Miles and Miles ahea
THE GOOSE WOMAN
"Audience picture with interest from start to fadeout. One of the unqualified successes of the season," coming season.
Glendale Theatre, Glendale, Cal.
THE LITTLE GIANT
"The public the world over will enjoy it."
Rialto Theatre, Whitestone, L. I.
THE TEASER
"One of the best I have seen for a long time. It should go over in any sized town."
Lyric Theatre, Glasco, Tex.
THE CALGARY STAMPEDE
"Gibson's best picture to date. Did a very pleasing business at the Heilig Theatre."
Motion Pictures Today, Seattle, Wash., report.
THE HOME MAKER
"Held the audience spellbound. Pictures like this are a godsend to the industry."
Florence Theatre, Pasadena, Cal.
CALIFORNIA STRAIGHT AHEAD
"Capacity business. Enormous audiences literally shook the house with laughter. This great comedy is Denny's best."
Forum Theatre, Los Angeles, Cal.
SPORTING LIFE
"Pleasing large audiences. Delightful . . . a triumph."
Forum Theatre, Los Angeles, Cal.
THE GOOSE WOMAN
"Business picked up tremendously at the Colony, New York. Reviewers all considered it among the best of the year."
N. Y. Morning Telegraph.
SPOOK RANCH
"If any exhibitor finds someone who doesn't like this, put him in a cage and send him to me collect. I want to see what he looks like."
Liberty Theatre, Carnegie, Okla.
SIEGE
"Unusually large audiences saw this gripping feature. Believe business will grow this week beyond any other attraction."
Forum Theatre, Los Angeles, Cal.
Universal's White List Miles

JOIN this big profit parade! Get in with this successful group of exhibitors who see in the 2nd White the ideal entertainment for their theatres. Under the Universal banner they find profits beyond dreams of avarice. You will find no valleys in your income statement, if you book the White List Pictures. Compare Universal's product with any other, its miles and miles ahead of all!

and Miles Ahead of All

One of Los Angeles' leading departmest stores staged this window display for International's spectacular two-reeler, "Life's Greatest Thrills."

Los Angeles Window Display Exploits Newsreel Special

AN exceptionally striking window display was staged in one of Los Angeles' leading department stores during the recent day and date run of "Life's Greatest Thrills," the International Newsreel special two-reeler, at the Loew's State, Forum, Metropolitan, Cameo and Hill Street Theatres. It supplies ample proof that the exploitation of Short Subjects is well worth while. The group of theatres interested in the tie-up reported excellent business.

"Life's Greatest Thrills" is a two-reel compilation of the various thrills which have appeared in the International Newsreel during the past decade. In a way, it may be taken as the romantic adventures of newsreel cameramen. Following this idea, the centre piece of the Los Angeles window display was a moving picture camera. Another unusual feature of the display was the use of full page mats from the Los Angeles Examiner, the local Hearst newspaper. One of these mats showed the news pictures of the ZR-3 arriving in America. The other showed photos of dangerous aero flights over uncharted areas. These mats were obtained from the files of the Examiner and were inked so that they could be read. This novel use of mats was an added attraction for the display.

Lobby cards and a general announcement completed the display, characterized as one of the most interesting and dignified ever used in a Los Angeles store window in connection with moving pictures.

The tie-up with the Examiner resulted in big spreads for the two-reeler, in that newspaper. On the Sunday of the opening, a three-quarter page spread with the photos was used, thus giving "Life's Greatest Thrills" one of the greatest send-offs ever enjoyed by a two-reeler in that city.

Dare Devil Riding Of College Boys Shown In News

HOW young Americans are being trained to become the greatest cavalry riders in the world, is being shown in the current issue of the International Newsreel now being released by all Universal exchanges.

The pictures were made in the vicinity of Northfield, Vt., and show the young students of Norwich Military College in training.

Two score of these dare-devil American youths indulge in break-neck, cross-country rides, up steep hills and down grades of an angle of 45 degrees; across ditches, which some of the horses are unable to successfully negotiate; through streams, and over high fences, until one holds his breath in terror for their safety.

The pictures compare favorably with the thrilling exploits of the U. S. Cavalrymen at Fort Riley, Kansas, and with the dare-devil riders of the Italian army which International has also shown to its patrons.

Kohner Appointed Casting Director For Universal

CARL LAEMMLE, President of Universal Pictures Corporation announces the appointment of Paul Kohner as supervising executive in charge of casting at the Coast Studios in place of Freddie Scheussler, who held the position temporarily.

Five years ago, today, Kohner entered the service of Universal. Since then, he has held practically every position requiring contact with the outside world. He acquitted himself so highly that the film executive selected him to fill the important vacancy.

Kohner is highly educated. He speaks several languages and brings to his new office a wealth of ability and experience. He is widely acquainted in the film colony and will be enabled to perfect some new ideas which he has formulated in regard to casting. These plans he has not yet divulged, but they are said to be a startling innovation in the handling of that important department of the film industry.

Kohner is a young man and his appointment is in line with Laemmle's ideas on the introduction of youth and vitality into the business. The new executive is a good business man, has a keen sense of fairness and promises a closer cooperation between the player and the studio.

Universal Serial Pays Tribute To "Central"

THE telephone girl, the butt of many wise-crackers, comes in for her share of glory and credit in "Strings of Steel," a picture based on the development of the telephone in which Universal is starring William Desmond. It is being directed by Henry McRae.

Eileen Sedgwick is cast in the role of one of the first of countless "centrals" who have risked their lives while pluckily remaining at their posts in time of great danger. Incidentally, "centrals" of today will be much interested in this picture for it faithfully reproduces the switchboards of the '70's and their method of operation. Their sisters of that period did not know the comforts of the modern telephone exchange. They were forced to sit either on high, backless stools or stand up.

Alexander Graham Bell, the father of the telephone, is impersonated in this picture by Alphonse Martel.

Exceptional Releases For November Announced By Century Comedies

A New Buster Brown Comedy and "Little Red Riding Hood," A Century Special Listed

JULIUS and Abe Stern, officials of the Century Film Corporation, announce an unusual schedule of releases for the month of November. Five two-reelers will be released in all, including a new Buster Brown comedy and a Century Special entitled "Little Red Riding Hood."

"Little Red Riding Hood" is a screen adaptation of the famous fairy story and was made with an all-star cast. Included in those who took part in this production are Arthur Trimble, now popular as Buster Brown, Baby Peggy, Louise Lorraine and Peter the Great, the famous dog-star. Peter the Great, not to be confused with Pete the dog comedian, now playing Tige in the Buster Brown comedies, is seen in "Little Red Riding Hood" as the Wolf.

The Century release schedule includes comedies by Edna Marian, Wanda Wiley and Eddie Gordon, in addition to the two aforementioned.

The first release for the month will be "Nursery Troubles" an Edna Marian Century Comedy directed by William Watson. It depicts Edna as a nurse-maid in a baby - checking establishment. Besides containing several amusing and entertaining baby sequences, in which a dozen or more of lusty infants provide sentiment and comedy, "Nursery Troubles" shows Edna in a delightful role, filled with humor and laughable escapades. It is scheduled for release November 4th.

The next Century release, on November 11th, will be "A Taxi War," in which Eddie Gordon is seen as a belligerant taxi-driver, whose chief rival is played by Larry Richardson. Their troubles and battles will afford great satisfaction and amusement to anyone who ever harbored vengeance against a taxi-driver.

This is the suit Wanda Wiley had made to celebrate Armistice Day. We haven't heard whether she is leading a parade or directing traffic, but it's a good suit for almost any occasion.

On November 18th, a new Wanda Wiley Comedy will be released. It is "A Speedy Marriage," and was directed by Edward I. Luddy. Miss Wiley's chief support in this two-reeler is Charles King. Its action concerns her escapades in dodging a group of persistent motor-cycle cops, and the various disguises and occupations she takes to throw them off the track.

The Century Special, "Little Red Riding Hood will be released November 21st. It is an ideal picture for children, and makes the fairy story thrilling and graphic, while at the same time, including many comedy scenes and laughable situations. Baby Peggy makes an ideal "Red Riding Hood." Some of the film is in color, and the tie-up with the title is doubly effective.

The last Century release for the month, on November 25th, will be "Oh, Buster," the third of the Buster Brown comedy series, and said to be far better than the first two which now are establishing new records for Century Comedies. "Oh, Buster," was directed by Gus Meins, a new-comer to the Century lot. He has obtained the maximum comedy out of the ability of Pete the dog-comedian, and has made Tige a very laughable and important figure in the picture. These comedies are adapted from the famous R. F. Outcault newspaper cartoons, but are played by real people. Buster is played by little Arthur Trimble, Mary Jane by Doreen Turner and the butler by Pinto Colvig.

Art Acord Wins Theatre Invitations For Disabled Men

RESERVED seats for disabled veterans of the World War and reserved seats for the poor children of the town is the price Art Accord, Universal Western Star, asked for a personal appearance at Porterville, Calif., Armistice Day. The manager of the Porterville Theatre asked Acord how much he would charge for an appearance. The above was Acord's reply. The theatre owner consented.

Acord, a veteran of the Argonne-Meuse, will be the guest of the Porterville Post of the American Legion on Armistice Day. He will head the parade of veterans through the town. Acord will be accompanied by Cliff Smith who directed him in his most recent pictures.

E. E. Horton Signed For "Poker Faces," Next Pollard Film

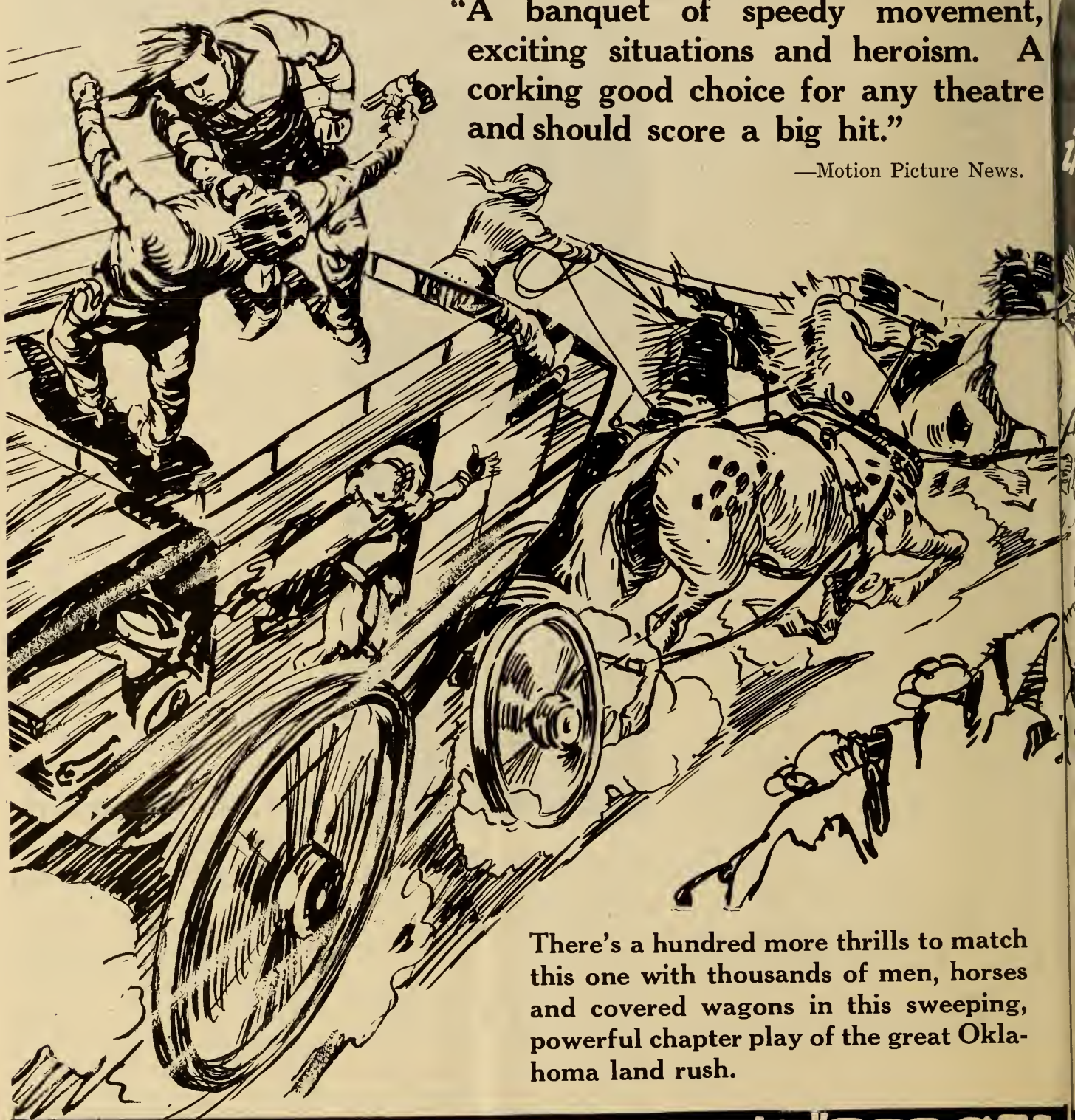
EDWARD EVERETT HORTON, popular Los Angeles stage actor, is going back to motion pictures for a while, according to announcements of Paul Kohner, casting supervisor at Universal City.

Horton will play the leading role in "Poker Faces," a story by Edgar Franklin. The direction will be in charge of Harry Pollard, who has just completed "The Cohens and the Kellys" the screen version of the famous stage play, "Two Blocks Away." Mel Brown is busy working on the continuity of "Poker Faces."

"A STEADY FLOW OF FAST ACTION"

"A banquet of speedy movement, exciting situations and heroism. A corking good choice for any theatre and should score a big hit."

—Motion Picture News.



There's a hundred more thrills to match this one with thousands of men, horses and covered wagons in this sweeping, powerful chapter play of the great Oklahoma land rush.

One of UNIVERSAL'S LUCK

William

DESMOND

starring

in a Stupendous Story of the Early West

The ACE of SPADES

Released by

UNIVERSAL

with Mary McAllister and
Al Smith

Directed by Henry McRae

Y 6" Adventure Serials!

Why take chances—when PROVED PROFIT HITS are in plain sight?

High-powered, long-range money-getters that are finding more than their share of the season's profits

"A TRIUMPH! PLEASING LARGE AUDIENCES!"
—Forum Theatre, Los Angeles, Cal.

"The type of picture everybody will like. Has great patron-pulling power."
—Motion Pictures Today newspaper reports

with EDNA MURPHY and DAVID HIGGINS and an excellent cast. From the Saturday Evening Post story by Hugh McNair Kahler.

A WILL NIGH Production

"THE PUBLIC THE WORLD OVER WILL ENJOY IT!"
—Rialto Theatre, Whitestone, N. Y.

"Unquestioned entertainment value. Ought to please every type of audience."
—Moving Picture World

with PAT O'MALLEY and a great cast. From the Wm. A. Brady Broadway stage success by Adelaide Matthews and Martha M. Stanley.

A WILLIAM A. SEITER Production

UNIVERSAL'S WHITE LIST — MILES AND MILES AHEAD OF ALL

What The Public Wants—By The Public

Excerpts from letters to Carl Laemmle from readers of his Saturday Evening Post Column.

"Goose Woman" One of Very Best

"LAST evening we saw 'The Goose Woman' at the Alhambra. It is a gem. Both my husband and myself consider it one of the very best pictures we have ever seen. The packed house, clear to the sidewalk, was proof that we were not alone in our opinion."

—*Mrs. William Kaufman, Pittsburgh, Pa.*

"Spook Ranch" Thrilling Picture

"HAVE seen another wonder of the Second White List, and that is 'Spook Ranch,' with Hoot Gibson. Most wonderfully photographed and staged—it is the most thrilling picture I have seen for a long time. Hoot Gibson is a good drawing card for a theatre, as he is liked very much."

—*M. L. Stefani, Cleveland, O.*

"Storm Breaker" Just Wonderful

"I WANT to thank Universal for 'The Storm Breaker.' It is one of the best pictures I have seen this year. It is just wonderful, that's all. It is a simple tale, simply told; that's what makes it great."

—*William Boyd Sinclair, Wolfe City, Tex.*

"Peacock Feathers" An Unusual Film

"AS you say, 'Peacock Feathers' is an unusual film, but like 'The Goose Woman,' so entirely different from what the run of pictures has been, it was an absolute pleasure to sit and look at it.

"My brother-in-law is a crab on photoplays; don't think one out of a dozen suits him. He goes to the Earle Theatre every week and that is where 'Peacock Feathers' was shown last week. So I risked asking him what he thought of it, and was surprised to hear him say 'fine.' The picture was on when he went in, and he waited to see the beginning of it, something I know he has never done before for any photoplay."

—*Mrs. Theresa G. Irwin, Williamstown, N. J.*

"UNIVERSAL IS TOO MODEST"

Philadelphia, Pa.

"My dear Mr. Laemmle: It was certainly very wonderful of you, a very busy man, to take time to dictate such a friendly and cordial letter as you sent me under date of October 7.

"I wish to thank you for the descriptive booklet enclosed therein and for your kind offer to have me advised, through your Philadelphia Exchange, with reference to where and when I may see any of those which are of particular interest. I should like to avail myself of this service in connection with the pictures, 'Stella Maris,' 'Sally in Our Alley' and 'The Home Maker.' It is easy to see that I am a Mary Philbin fan. In fact, I think she is by far your trump card.

"I was very much interested to learn of your plans in connection with Miss Dresser's future releases and congratulate you on your choice of stories, both of which should be ideal for her particular style. I intend writing Miss Dresser to congratulate her on the fine work she did in 'The Goose Woman,' as it made a lasting impression on me that few other pictures have done.

"I thought you might be interested in the enclosed clipping ('The Phantom' at the Aldine) from this morning's 'Public Ledger.' It is a glowing tribute to your organization rather than to any of the featured players. How many of the larger companies, with their 'all-star' casts, can make such a boast? And the 'Public Ledger' is our most conservative paper. Universal is too modest. The picture which preceded 'The Phantom' was billed as having, I don't remember exactly, but it was at least eight, stars in the cast; as a matter of fact, it did not have one star. Of course, if they are able to put over such a big proposition without any stars, so much more credit to them, but the truth is that the story was very weak. It was saved only by a few lavish and spectacular scenes.

"I want you to know that your courtesy is deeply appreciated and I take this opportunity to congratulate you on your stand to give the public really good pictures. You have made a great start and I wish Universal all the good luck it so richly deserves, in the days to come.

"Very cordially yours,

"HARRY N. BLAIR."

"Where Was I" Most Refreshing

"ANOTHER hit!—Reginald Denny in 'Where Was I?' This is the most refreshing light comedy I have ever seen. I never miss a Denny picture, as he is my favorite actor, excluding none. Every picture he is in is better than the last one, but they are all good. The cast of this picture was extremely well selected and their acting was faultless. Now I see why you call this picture a 'Universal Jewel.'"

—*Ralph Oustad, Minneapolis, Minn.*

"I'll Show Town" Finest Comedy

"I HAVE just seen your very splendid comedy, 'I'll Show You the Town,' and I want to congratulate you upon it. It is without exception the finest comedy I have seen this year; good, clean, wholesome fun was the keynote sounded throughout the entire picture, and that is the kind of fun that the screen needs more of. In Reginald Denny I believe you have the finest comedian on the screen. His fun is so natural and so spontaneous that it is fairly startling."

—*H. D. Bodeen, Fresno, Calif.*

"Cyclonic, actionful Western drama. Will do good business wherever Westerns are popular."

says Motion Pictures Today

Scene from "The Call of Courage," where Art Acord and his two great animal actors, Raven, the horse, and Rex, the dog, tear loose. Humming with action, bubbling with thrills. The mad plunge from a steep cliff, the horse untying his imprisoned master, the desperate leap to the roof of a speeding stagecoach—just a few of the things your patrons will marvel and thrill at in this stirring money-getter.

"Big business! Told patrons it was the best western, and they found it so."

says W. F. Hammond, Blake Theatre, Webb City, Mo., of "The White Outlaw."

"You can't go wrong on this. Patrons told us it was the best Hoxie as they went out." —Oak Theatre, Oakdale, Neb.

"Business good at Cameo, Pittsburgh. Newspapers called it thrilling western." —N. Y. Telegraph—Pittsburgh, Pa., report

"This Blue Streak Western lives up to it's name!"
MOTION PICTURES TO-DAY

"Absolutely broke my house record. This one stepped around them all."

says A. R. Powell, Highland Theatre, Guthrie, Okla., of "The Red Rider."

JACK HOXIE

with his horse, Raven, and his dog, Rex

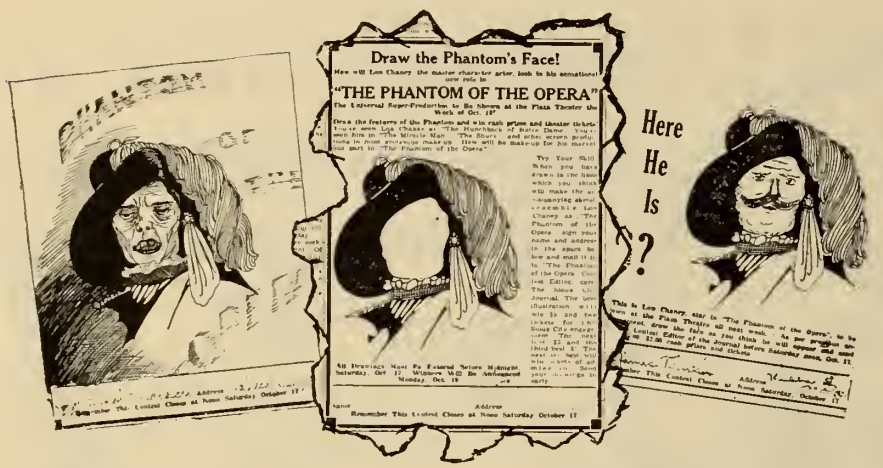
ART ACORD

with Scout his horse, and Bunk, his dog

PETE MORRISON

in Lariat Productions, with Lightnin' his horse

24 BLUE STREAK WESTERNS



A "Phantom" face drawing contest was conducted by the Sioux City, Ia., Journal in connection with the run of "The Phantom of the Opera" at the Plaza Theatre.

Big Exploitation Campaign Precedes "Phantom" In Iowa

NO bets were overlooked by Jack Edwards, Universal exploiteer in Omaha, when "The Phantom of the Opera" opened at the Plaza Theatre in Sioux City, Ia. Everywhere a patron turned he met a reminder of the "Phantom."

The campaign opened with a "Phantom" face drawing contest in the Sioux City Journal as suggested in the Universal Press Book. The paper gave generous space to the announcement of this contest and for a week before the opening, carried a two column display ad containing a drawing of the "Phantom's' face with the features blocked out. Three cash prizes and ten tickets were offered for those who could best fill in these features as the Phantom would look in the picture. More than 175 entries were received in this contest, some of them coming from distant points in Iowa, South Dakota and Nebraska.

In order to stimulate matinee business a tie-up was made with a local department store whereby in exchange for a complete window display the theatre would give each woman who purchased a copy of Leroux's novel or a "Phantom Red" lipstick between the hours of 8:30 and 11 a. m. on Monday, Tuesday and Wednesday, one complimentary ticket good for the matinee performance of that afternoon. The window display consisted of books and "Phantom Red" lipsticks, together with Harriet Hubbard Ayers cosmetics, with photos of Mary Philbin using the cosmetics, "Phantom Red" lipstick cards, stills and regulation window cards. The store carried an announcement of the stunt in its Sunday newspaper advertisement.

Through the Home Office "Phantom Red" tie-up, the Fishgall store, an exclusive woman's speciality shop, put in an elaborate window of "Phantom Red." The display consisted of "Phantom Red" dresses, gowns, coats, and hats with a display of tie-up photos and a card calling attention to the Plaza engagement. The store devoted a portion of its Sunday ad to "Phantom Red" and also induced the Journal to run a news story about the window display.

The "Showing the Making of a Motion Picture" display worked out by the Home Office and used by Scribner's during the New York "Phantom" campaign was placed in a kodak store window. The tie-up came through a card announcement that the scenes were "made with an Eastman Graflex Camera. We carry a complete line of Graflex cameras, kodaks and photographic supplies."

Another department store gave a window for a book display. Large art photographs of Mary Philbin, Norman Kerry and a scene from the picture were prominently displayed with the books.

Through an arrangement with the Public Library, 300 "Phantom" book markers were distributed, and another hundred were given out by the book departments of two of the city's department stores.

Five thousands of the roto heralds prepared for "The Phantom" were placed in the Chicago Sunday newspapers which were sold in Sioux City on the day "The Phantom' opened.

Other tie-ups included drug stores, radio dealers, and the Postal Telegraph. The prologue soloist broadcast the "Spinning Wheel" song from Faust just before the Sunday afternoon performance of the opening day. Announcements concerning the "Phantom" engagement was made both before and after the number.

"The Making of a Motion Picture" display prepared by the Universal Exploitation Department was used by the Zimmerman Kodak Store in Sioux City, Ia., while the "Phantom" was playing at the Plaza.

A striking exploitation novelty designed by Charles Hicks, manager of the Howard Theatre, Chicago, for "California Straight Ahead."

Canadian House Has Novel Front For New Serial

W. A. POPHAM, who with W. H. Popham runs the Elite Theatre in Kamsack, Sask., put on a campaign for the opening of "The Great Circus Mystery," which packed his house and cost him a comparatively small amount.

First he sold eight merchants in his town space in a double truck co-op in the Kamsack *Times* and additional space in his house organ for twenty weeks. Each merchant also placed a card in his window with copy on this order: "This is the Beaver Lumber Co.'s Circus and Trade Week. Get Circus Tickets Here." The merchants then gave tickets for the opening, which they had purchased from the theatre, to children who bought a dollar or more of goods, and to adults who made a $2.00 purchase.

A drug store put in a window of rubber animals, the kind that are blown up and float on water. A card tied the window with the Elite Theatre.

For this front, Mr. Popham had an iron cage built in the entrance. Behind the bars was a 3-sheet cut-out of Bonomo flinging lions and tigers around pasted on a drop. Below was a hand painted banner advertising the serial.

Boys in clown costumes distributed 1,000 heralds in Kamsack and the surrounding territory.

"Phantom" Has Four Big Days At Glynne's Patchogue House

THE inimitable "Phantom of the Opera" opened to good business at the Patchogue Theatre, Patchogue, Long Island, for a four day run. Manager Glynne engaged a special symphony to play the picture's predominant "Faust" score, besides utilizing the lively assistance of Billy Herrmann's Big U exploitation staff, to tie up the entire town for the advent of Universal's best.

The highlights of the publicity campaign included a "Phantom Red" window display at the Swezey-Newmin Department Store, that proved the height of effectiveness with the huge crowds that pass that busy corner. The Patchogue concern gave over its entire window frontage, comprising four average display sections, to the tie up with Glynne's house. The windows included gowns, dress-material, silks, hats, bags, sweaters, and trinkets—all in "Phantom Red." A "Phantom" oil painting was also draped in the red shade, and several stills, together with the Textile Color Card Company's cards, were advantageously placed.

A tie-up was also arranged with the Patchogue *Advance* in which an entire page of advertising was given over to the "Phantom" in the ad copy of the local merchants. Numerous other window displays, including a music store with "Faust' records, an electrical shop using a Mary Philbin tie-up, a "Phantom Red Lipstick" window, and several confectionery store displays were arranged. A ballyhoo (a red-clad Erik giving out stock heralds) was sent through Patchogue and the neighboring towns to climax the campaign.

Display Novelty Built By Hicks For "California"

CHARLES HICKS, manager of Newell & Retchem's 3,000-seat Howard Theatre in Chicago designed a novel display for "California Straight Ahead," which attracted much attention to the Denny speed comedy both before and during the run.

In several one-sheet frames he constructed cardboard bottoms and side walls about two feet deep at the base. The walls he covered with inexpensive black sateen on which he pasted a huge cut-out of Denny's head and a couple of scenes from the picture. On the floor of the box was white sand and little patches of real grass at either side. Toy automobile racing cars guided by miniature drivers, one overturned as if wrecked, gave the idea of the race sequence which is the climax of the picture.

Mr. Hicks placed several of these frames in adjacent corner windows and one in his lobby. He reports that the idea as a whole cost him less than $5.00 and drew as much attention as a $500 flash display.

This front plus a comprehensive exploitation campaign is the way W. A. Popham put over "The Great Circus Mystery" at the Elite Theatre, Kamsack, Sask.

In the BREAD and B

HOOT

Cut yourself a
never-failing

"Spook Ranch"

An EDWARD LAEMMLE Production

"S. R. O. all day. Action thrilling. Comedy great. A picture to keep them coming."
—Grand Theatre, Kokomo, Ind.

"Some picture! If any exhibitor finds someone who doesn't like this picture, I want to see what they look like."
—Liberty Theatre, Carnegie, Okla.

"Plenty of action, fast riding and excitement. A dandy. As many laughs as a Harold Lloyd feature."
—Cozy Theatre, Strawn, Texas

RELIABLE Hoot! One of the very few that can be relied upon when a feller needs a profit. Every picture finds him more peppy, popular, and profitable. Book these pictures, for three square box-office meals.

Universal's White List Miles

UTTER Star!"

GIBSON

a slice of profits from this
source of box-office stuff!

BEN MORRIS
Temple and Olympic Theatres
BELLAIRE, O.

and Miles Ahead of All

Ali Hartman's Film Fables From Big u

EMIR SIG SOLOMON, of the temple called the Republic, in the village of Williamsburg, returned to his duties lately from a much needed rest and forthwith put his talents at work in giving his followers the Universal picture, "Head Winds," which he presented to them with elaborate preparatives, as he only knows how, that the multitude generously came to his temple and the coin rolled in his treasure chest. (He's the boy who knows how) Selah.

CADIES SOBELSON and Thanhouser, the Keepers of the Golden Keys of the Strand, Jersey City, N. J., and Empire, Bayonne, caused our projection room to overflow with tears when they witnessed the showing of that great picture, "Proud Heart," and affixed their seal to the golden tablets, so that their followers may join them in seeing this great picture, and they, too, may be affected by it in the same way. (Universal Pictures are it.) Selah!

THERE will be great rejoicing in the land of New Jersey when that great picture, "The Phantom of the Opera," will be shown in Jersey City at ten temples of amusement in one week, so that the masses of Jersey City, Union City and Hoboken may view this great drama and their anxiety and fear of not seeing it be ended. (New Jersey is on the map.) Selah!

THOSE enterprising Cadies, Rachmiell and Rintzler, after viewing that great heart-stirring picture, "Proud Heart," reported to us their pleasure in this manner: "The greatest picture of its kind we ever saw," and "How soon can we show it to our faithful followers in our various temples of amusement, so that we can arrange with the guardian of the peace to keep the multitude from storming the temples in too great numbers? (They are the wise boys.) Selah!

"PHANTOM RED" BECOMES THE RAGE

(*Continued from Page* 19)

Red" has become so great that at recent meetings of the millinery and knitted goods trades, it was decided that the featured color for Spring will be "Phantom Red." Although the color originated in this country, cable dispatches from Paris to the color card association state that at least four of the leading costumers of the world's center of fashion are featuring "Phantom Red"' in their new models. There have been great motion picture tie-ups before, but it quite safe to say that none has ever swept along as this one has, gaining momentum each succeeding month.

NEW YORK ACCLAIMS "PROUD HEART"

(*Continued from Page* 11)

thusiastic over "Proud Heart" and Schildkraut's admirable performance.

An indication of the wholehearted praise accorded to "Proud Heart" by the New York reviewers is contained in the following excerpts from their reviews:

"What cool water is to the parched desert traveler, 'Proud Heart' is to this sex-maddened, jazz-crazed picture era. The ending warms to an endearing pitch, fading out with a smile and a tear . . . it strikes a realistic pace. In our opinion 'Proud Heart' is an exquisite gem and ranks with the best pictures of the year."

—*Dorothy Herzog, N. Y. Daily Mirror.*

"A cleverly directed and wonderfully sincere picture entitled 'Proud Heart,' now to be seen at the Astor Theatre . . . a modernized conception of the biblical story of Jacob and Esau, with an attractive Irish lassie introduced to widen the appeal . . . realistically pictured, with an earnest depiction of detail in the scenes that are accompanied by clever captions. This film is splendidly cast, even to the Irish mother and her bright-eyed daughter."

—*Mordaunt Hall, N. Y. Times.*

" . . . true, sound, agreeable. . . . Mr. Laemmle finds himself the possessor of a drama of life in the darker corners which is almost certain to make a strong bid for popularity. Much of its success will be due to the extraordinary acting of the leading player . . . an ample adherence to the truth, I think Mr. Schildkraut's work is superb."

—*Quinn Martin, The Morning World.*

" . . . I have to confess that I wept real tears at certain scenes in 'Proud Heart' . . . and what a gorgeous performance Rudolph Schildkraut gives as David Cominsky. . . . 'Proud Heart' is a most interesting drama. My advice is to go to the Astor today to see Rudolph Schildkraut, whose performance will go down in film history as one of the finest contributions to the silent drama yet offered.

—*Louella O. Parsons, N. Y. American,*

" . . . a human document, and it is just that. In addition it is one of the outstandingly good pictures of the year—and furthermore, it has all the earmarks of a box-office wow. . . . 'Proud Heart is one of those rare films that 'get' you. Without display of fireworks, with no pretentious sets or 'impressive' mob scenes, just by the smooth unfolding of its simple human story, it stirs you and absorbs your interest . . . the directing is excellent. Taken all around 'Proud Heart' is a piece of work of which every one concerned may well be very proud."

—*Bill Colling, N. Y. Morning Telegraph.*

Pittsburgh Smoke

UNIVERSAL gave a theatre party on Sunday, October 25th, at the Cameo Theatre for the exhibitors. Hoot Gibson in "The Spook Ranch" and Reginald Denny in "Where Was I?" was shown the managers, and a Gump comedy and an International Newsreel were thrown in for good measure. Manager Epstein acted as host and received many compliments on the excellent productions shown.

STRANGERS in Pittsburgh were astonished at seeing so many beautiful girls parading our thoroughfares. The reason for this sudden influx of beauty is apparent after the drive on "Phantom Red Lipsticks" resulted in thousands of the lipsticks reaching the lips of our fairest citizens. The May Drugstores, fourteen in all, have turned their entire institutions over to the lipstick drive, and it is a strong feminine heart that can resist the fascinating red color of the Phantom shade. Submitting to those argumentative tendencies we readily admit that Pittsburgh takes its hat off to no one for beautiful girls, but it can't be denied that they are now more fascinating than ever before.

NEW CASTLE is being scandaldalized by a headless murder which is creeping into Associated Press dispatches each day. The Chief reports receiving the following letter, which was carried on the front pages of the New Castle dailies: Dear Chief: Ther no use yu tryin' to catch murder in swamp or bodies to fit those heds. I am the Fantum—I murder for pastime. I am the Fantum—I ware red cloak and can see you and you can't see me—I hide in cellers for I am the Fantum." The New Castle *Tribune* claims the letter was written by some crank. It's a terrible name to call an exploiteer.

Five Reviews Worth Reading

"California Straight Ahead"

By ROBERT G. TUCKER

"CALIFORNIA STRAIGHT AHEAD," the feature picture at the Colonial theatre this week, is the fastest, funniest comedy Reginald Denny has ever made. This statement covers a lot of territory when some of his recent laughing hits are recalled, but it is amply supported by the picture, which is eight reels in length and without a dry moment in it. Denny is not a comedian, but he is good looking and his authors have provided him with a vehicle in this picture that is screamingly funny without the need of a comedian.

Not only is the picture funny but it contains one of the most novel ideas ever introduced on the screen—a huge automobile pullman car equipped with a dance floor, radio, a dining section, and all the other comforts of home. When Denny, in the part of Tom Hayden, is disinherited because of his wild escapades he loads the car with wealthy tourists at so much for each and starts with them for California, his own roadster acting as tow car and his funny, but capable cook, acting as the royal chef.

Tom's adventures in the ambulance before he reaches the church where he is to be married are funny enough, but after he has been turned down by both the parents of the girl and his own folks and then overtakes them on their way to the automobile races in California the fun really begins. The entire party is camped in the desert when during a storm the animals from a nearby circus escape. They overrun the tourist camp and provide more fun in a single reel than has ever been packed into an animal comedy before.

The use of lions has been so abused in the shorter comedies that it is almost sickening to the constant theatregoer to see one come on the scene, but in this picture the director has taken an entirely new line and has turned what might well have been boresome scenes into some of the fastest and funniest in the picture. Several scenes in which a huge monkey figures leave the audience literally gasping for breath.

Then comes the automobile race on the famous Ascot dirt track. Tom is driving for the girl's father and racing against the car owned by his own father. The adventures of a warrant for Tom's arrest cause a deal of hilarity while the race is on. In the very last lap, Tom's car catches fire and is driven around the course in one of the most thrilling scenes of an auto race ever screened.

There is a delightful romance running through the picture, with Gertrude Olmstead playing the part of the girl. Tom Wilson, as Sam, the colored chef, is a riot. The rest of the cast is adequate. If you like good, fast, clean comedy, in which one laugh blends into the next with scarcely room to get your breath in between, don't miss this picture.—*Indianapolis Star.*

(Length: 7364 ft.)

"The Storm Breaker"

(By George T. Pardy)

A WHIRLWIND of human emotions and salt sea gales off the rock-bound coast of Nova Scotia, this picture, with its impressively natural settings and fine direction gives House Peters an opportunity to again demonstrate his ability as a delineator of strong character roles of which he takes full advantage. As the physically powerful and blatantly confident fisher king of a small isle, Mr. Peters scores heavily, and ends up as a very pathetic figure when realization comes that he like other ordinary men, is but the sport of destiny after all. Yet, the finish cannot be listed as unhappy, for it is plainly suggested that the temporarily disappointed man, will later find solace in the affections of Judith Nyte, his mother's orphan ward. The feature as a whole is entertaining and is a likely box-office asset.—Motion Picture News.

(Length: 6093 ft.)

"Lorraine of Lions"

By CARL SANDBURG

AMONG current gorillas we recommend the one in "Lorraine of the Lions," having its first run at the Randolph Theatre this week.

Young ladies who attend this performance will not be likely to take up with a gorilla for a pet.

Especially if the gorilla is afraid in stormy weather.

Patsy Ruth Miller and Norman Kerry have the leading roles.

They are supposed to be the stars.

But the gorilla is the chief-shining light of the piece; he is what we remember.

"Peacock Feathers"

By GENEVIEVE HARRIS

"PEACOCK Feathers" depends for its interest upon contrast, the contrast between luxurious but precarious modes of living and difficult but more honest ways. And as the "temper" of steel is obtained by plunging the metal into extremes of heat and cold, so the character of the heroine in this tale is made firm by a dizzy plunge from the hot house atmosphere of wealth—even though a fictitious wealth—to the sordid realm of life on a run-down ranch.

Jacqueline Logan has the leading role, Mimi Le Brun, whose mother is trying to arrange for her to marry wealth, when the story opens. A rather pettish "spoiled child" sort of girl she seems to be, and when she refuses one suitor because of his lack of wealth, then changes her mind when he falls heir to what he thinks will be a fortune, seems quite in character. But the "fortune" is a tumbled down farm in the west, and the girl finds herself "up against it."

The contrast between the girl's city surroundings and the life in the west is vividly drawn.

Cullen Landis has the part of the hero, Jerry Chandler, who quickly decides to make the best of a bad bargain and later persuades his bride to an equally sportsmanlike attitude. Ward Crane is the villain who tries to tempt her back to ease and luxury. A young Russian, Youcca Troubetskoy, whom Universal is said to be training for more important roles, has a conspicuous but not too taxing part. —*Chicago Post.*

(Length: 6,802 feet.)

While all the guests were gathered in the spacious dancing room of the host, and as wild and windy rain came up, Bimi got restless as he always did in such weather.

Bimi being the powerful and hairy one.

He busts loose out of his cage and blunders his way on to where the guests are tripping the light fantastic.

He swings down to where he is hanging from the centre chandelier.

The guests make a getaway.

The action is very lively from then on.

Among screen mystery tales this is one of the better.

Isadore Bernstein wrote the story and marshals his puppets with a showman's ability.

Much credit is due Edward Sedgwick, who directed.—*Chicago Daily News.*

(Length: 6750 ft.)

"Novelty program of Short Subjects eliminates cost of a show!"

writes A. G. WITWER
Grand Theatre-Rainier
Oregon.

Carl L

YOU CAN SAVE THE COST OF AN ENTIRE SHOW EVERY WEEK!

THOUSANDS of exhibitors are making greater profits than ever before through this contract. You can do the same! Universal's Complete Service Contract gives you a feature and enough short subjects for one complete show per week (or more if you wish) including feature and short product, PLUS enough short subjects in addition to make yourself an entire extra Novelty Short Subject Show every week.

Imagine what a great Short Subject Show you can make with your choice of the famous "Leather Pushers" and "Fast Steppers" series, "The Gumps," Universal's Adventure Serials, Century and Bluebird Comedies! One and two reels, every variety of thrilling, laughing and dramatic short product.

Book Universal's Complete Service Contract! Save the price of a complete show every week. Treat your audiences to a rare program of box-office short subjects. Save money and make money at the same time. See your Universal Exchange for complete details.

MADE A LOSS A PROFIT

"Was running at a loss until I came upon this. Now I am running and making a little."
—Ed. Craffets, Seelyville, Ind.

BEST SERVICE

"It is the best service to be had. All exhibitors should sign up."
—Casper Theatre, Casper, Cal.

NOW

Laemmle's

UNIVERSAL COMPLETE SERVICE CONTRACT

The Greatest Aid to Bigger Profits Ever Offered Exhibitors!

ENABLED TO REOPEN

"Was compelled to close Tuesdays. Your Complete Service Contract enabled me to reopen and operate with a profit."
—Star Theatre, Youngsville, Pa.

GOOD CONSISTENT PICTURES

"It is the biggest boon that has ever come to the small exhibitor. You are giving us as good and consistent pictures as anybody."
—Rex and Elk Theatres,
Rexburg, Pa.

SOLVED HIS PROBLEM

"Was wondering how I was to pull through the season. Complete Service solved my problem."
—Opera House, Winber, Pa.

A REAL BUSINESS BUILDER

"Complete Service Contract is a real business builder. Am sure anyone will profit by this plan."
—I. O. O. F. Theatre,
So. Greenfield, Mo.

WAS CLOSED ENTIRELY

"My theatre was closed down entirely. Only able to reopen through your Complete Service Contract."
—J. R. Black,
Rice's Landing, Pa.

WHAT PATRONS WANT

"Certainly was designed to fulfill the requests of patrons. Business is good due to this contract."
—Geitner Theatre,
Silver Creek, N. Y.

3487 HAVE SIGNED UP FOR GREATER PROSPERITY!

A PAGE OF SYNOPSES

"ACE OF SPADES"

Ten-Episode Adventure Picture

Starring WILLIAM DESMOND

No. 2—"No Greater Love."

WHILE Don Harvey is riding to the rescue of the burning runaway wagon containing a helpless girl and four kegs of powder, Joe Deneen, chief killer in the employ of the scoundrelly Gideon Trask, has succeeded in overcoming old Martin Heath and taking from him the coveted map of the French mineral survey.

Harvey rescues the girl from the wagon and sets the horses free; there is a great explosion a moment later. When he sees Deneen galloping off with the stolen papers, he follows, fights, wins and restores the papers to their owner. Then he offers his house to Heath and his daughter, Olive, during their stay in Arkansas City, and goes to spend the night with Francois Batiste, who is at that moment plunged in despair because he has received the Ace of Spades and is doomed to die.

He tells Harvey that Jim Heath is held prisoner in the saloon cellar and that he (Francois) is the man who gave Heath the French survey. Don Harvey calls upon law abiding citizens to free the prisoner, whilst Trask, by means of a forged letter, gets the papers away from Martin. Poker Dice Ann rides to warn Trask, whose duplicity is bared. Olive snatches the papers and rides to the saloon, followed by Ann, who fights her in the cellar and throws her down an old mine shaft. Olive's skirt catches on a protruding spike, and she hangs there, screaming while the skirt slowly tears away from the spike.

"PIPING HOT"

Two-Reel Century Comedy

Featuring AL ALT

AFTER an all night session with the bottle, Al plays William Tell with his fat buddy and awakens him by shooting an apple off his head. Then, being in a trance, he walks a wire rope to a building across the way.

His buddy dashes out and meets an undertaker on the way. The two climb up the building which is on the opposite side of the street and behold Al seemingly step off. They are horror-struck until they peer over and see him safely riding on a safe which is being lowered.

Then, they see him step out of a barber-shop and walk down the street, shaving himself. He gets on a truck, switches to another, and finally winds up the day in a bed that covers the show space of a furniture store.

The next day he drives up with his buddy, in their limousine, to repair the plumbing of a large house. They break a pipe and when they start to turn off the water, a bathing woman demands that they keep it running.

Other efforts on their part cause increased destruction until a number of the residents enter in anger, after having been washed into the street, and kick them out.

"BY THE SEA"

One-Reel Blue-Bird Comedy

Featuring CHARLES PUFFY

PUFFY, the sheik of the store picks up pretty Betty Burton who mistakes his flivver for a trolley car, and takes her to a cafeteria where he is met by her sweetie the boss, and flees from his irate fist, later coming out in his true colors as a vendor of hot dogs. He meets the girl again on the shore and makes love to her under a big umbrella. The hated rival cuts a slit in the umbrella and peers through. Puffy puts his fingers in the rival's eye. The rival puts his mouth over the hole and Puffy pushes a frankfurter through, which the rival savagely bites off.

The girl pursued by the rival and pressed by his advances jumps off the pier. Puffy dives after her and the life savers, who have never gotten wet in their lives except when caught in the rain try to lift them out of the water with a crane, but let them drop back repeatedly when a vamp on the pier smiles and makes them forget their work. Finally they are dropped into a passing racing launch which carries them to the land of romance.

"JIMMINY CRICKETS"

One-Reel Blue Bird Comedy

Featuring NEELY EDWARDS

WEALTHY old Henry K. Chisel, who has the gout, orders his daughter, Amy, to keep an appointment with Percy, the man he has chosen to be her husband. She detests the sleek and slender dressed-up scoundrel and is determined to marry Horace Sledge, whom she meets on the street.

Percy meets them and pokes Horace in the jaw for gallavanting with his fiancee, but Horace bests him in a series of lucky maneuvers ending in the flight of Percy on an ice wagon hook. Horace marries Amy and they go to break the news to her father. He has just kicked out the butler for stepping on his gouty foot and phoned the employment agency for another. She is afraid to tell him during his rage and the presence of Horace is explained when he is announced as the new butler.

He puts on the butler"s uniform and admits Percy, who has come to call on Amy. The bulldog, playing with the old man's gout bandage, drags him outside and into a stream. In the excitement Percy is left alone in the house. The old man returns in time to see the butler shaking Percy down. A shower of family silver falls from his clothes. Percy is arrested and the new son-in-law introduces himself as the old man's western representative.

"THE ROAD FROM LATIGO"

Two-Reel Mustang Picture

With EDMUND COBB

THE Latigo stage coach is fired upon by Black Dan's gang. The coach travels a distance of 40 miles to reach the railroad. Black Dan's men know that the coach is delivering gold, but they are driven off by Jerry Donovan who has charge of the Halfway Place which is located on the route.

Jerry helps the driver off the coach, the latter being wounded. Then he places the gold on the back of a donkey, saddles his own horse, and drives away. On the way he grows hungry and stops at a cabin where Janet Leigh, a charming young girl lives alone.

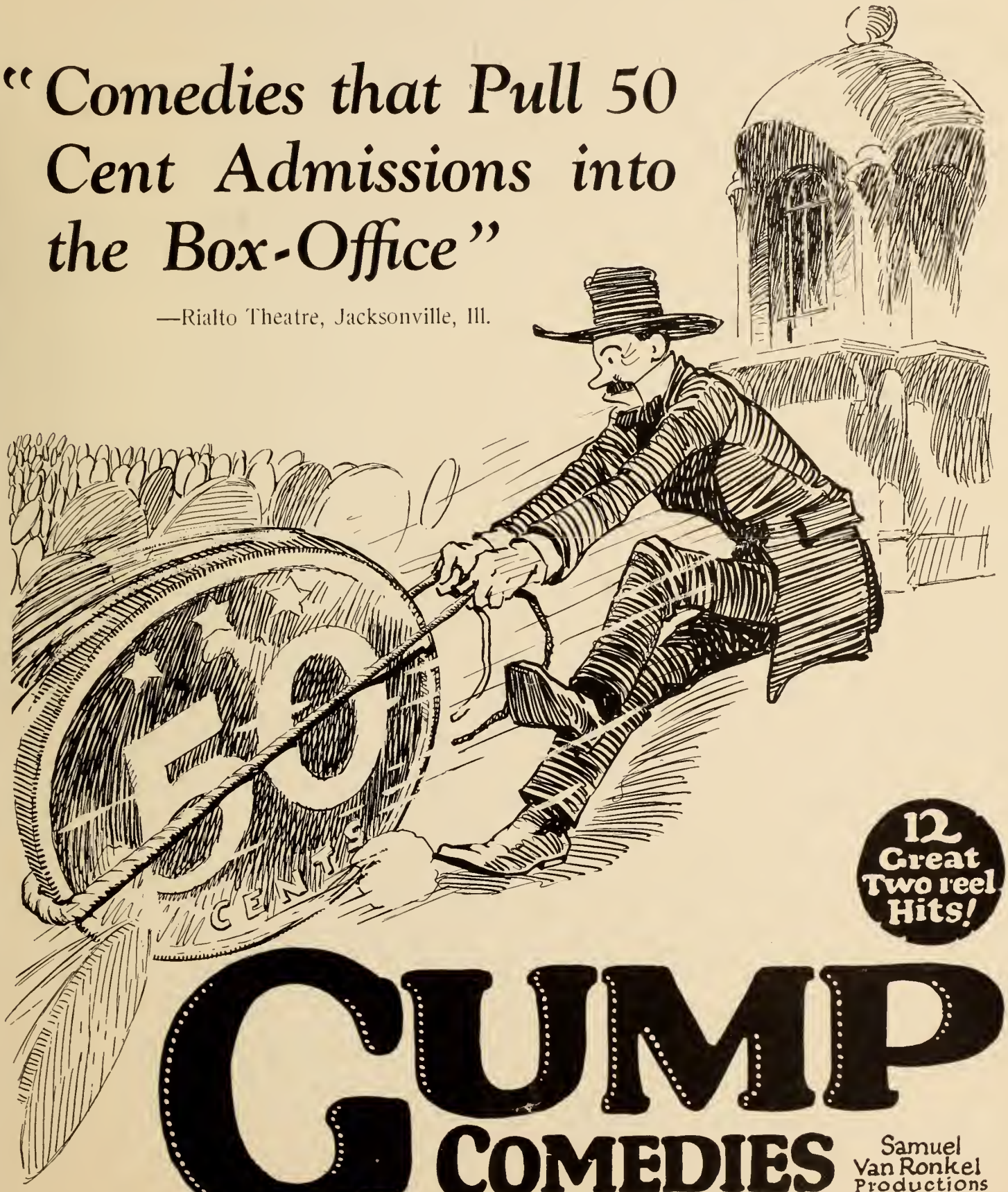
The sheriff leaves just before he arrives. The sheriff informs her that he is looking for a fellow who answers Jerry's description. The poster states that a $5,000 reward will be paid.

The girl feeds him, eyeing him suspiciously. She hides his gold when he steps outside to pump water for her. He rides away and soon becomes aware of the fact that Black Dan's gang is following him. He stops, opening his bags to see the gold and hide it. To his surprise he sees stones which the girl had substituted.

The girl, meanwhile, phones for the sheriff. Jerry is overtaken by the bandits. He shows them that he has only stones. The girl comes up, claiming half the reward, she thinking they are the sheriff's men. She tells them that the gold is in her cabin. The bandits ride to get it. The sheriff's posse, overtakes them and arrests the bunch. The sheriff tells the girl that Jerry is merely wanted by his father.

"Comedies that Pull 50 Cent Admissions into the Box-Office"

—Rialto Theatre, Jacksonville, Ill.



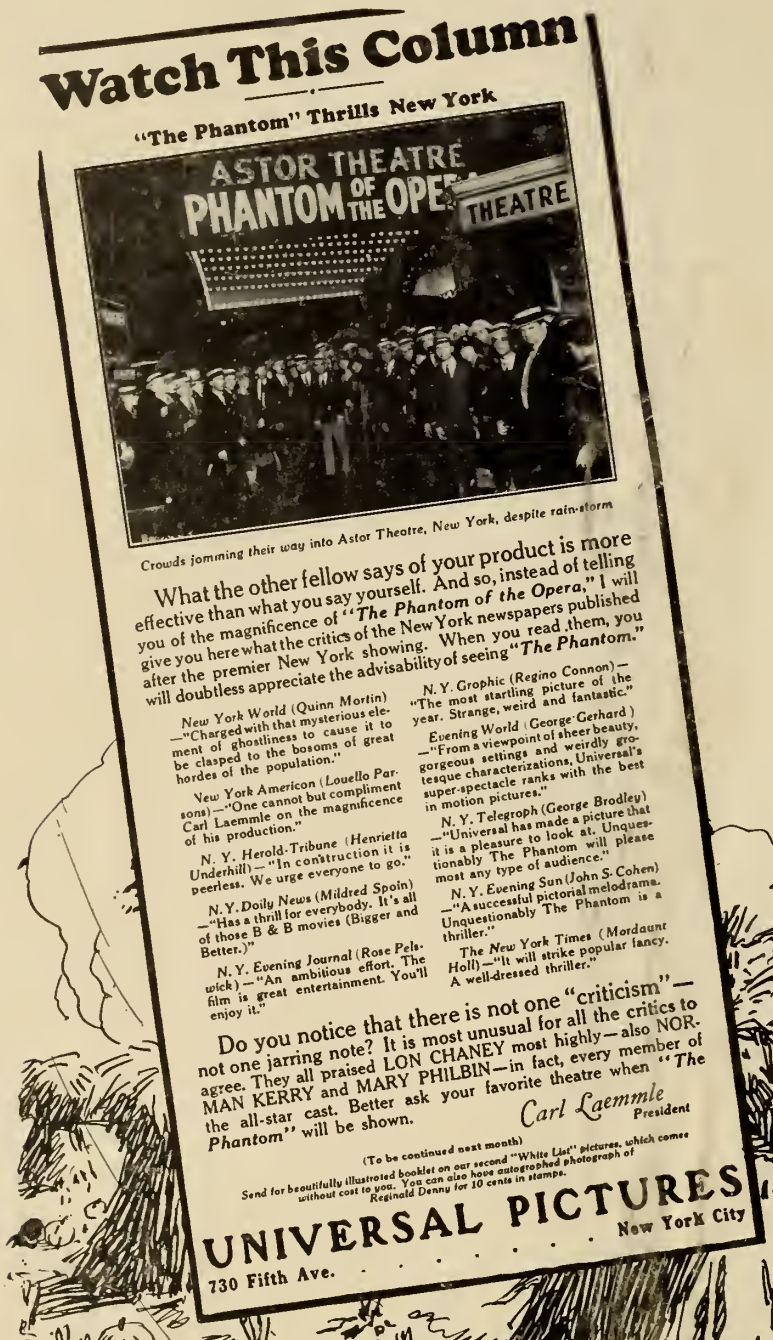
12 Great Two reel Hits!

GUMP COMEDIES

Samuel Van Ronkel Productions

RELEASED BY UNIVERSAL---!

We Sow and You Reap!



"AS ye sow, so shall ye reap," runs the old proverb. And Universal has been sowing long and faithfully through the columns of The Saturday Evening Post, The Ladies' Home Journal, Photoplay, People's Home Journal, and the leading farm papers. The seed has fallen upon the broad agricultural regions and the densely populated city districts—upon the cold lands of the north and on the luxuriant south. Everywhere the seed has fallen upon fertile soil and the harvest of fan interest has been abundant. In all parts of the country has sprung up a sturdy demand for Universal Pictures—the productions people have seen advertised in "Watch This Column." Every theatre-owner playing Universal Pictures shares in this golden profit-crop!

The advertisement at the left appeared in the Photoplay Magazine of November

UNIVERSAL'S Great National Advertising Campaign

(Carl Laemmle's column appears every week in The Saturday Evening Post)

UNIVERSAL WEEKLY

Vol. 24 Aug. 14, 1926 No. 1

The *Greatest* Western Stars and the Universal Ranchriders in Universal Pictures

13 SNOOKUMS

Count 'em 13

The original box office kid

SNOOKUMS, in "The NEWLYWEDS and Their BABY"

By George McManus

Stern Brothers Comedies

Released by UNIVERSAL

13 of them -- 2 reels each

UNIVERSAL SHORT PRODUCT — WAY OUT AHEAD!

Count 'em 13

Universal Knows How!

It's one thing to announce that you are going to make WESTERNS—and it's another thing to KNOW HOW.

Universal KNOWS HOW—twenty years of resources, experience, and KNOW HOW are back of every Universal Western.

Universal knows, as only the exhibitor knows, that ACTION, SUPERB HORSEMANSHIP, THRILLS, SPEED and STARS with that bring-'em-back PERONALITY make the Western.

Universal gives 'em to you. Because Universal KNOWS HOW!

While others are experimenting—Universal, as usual, DELIVERS THE GOODS!

The GREATEST Adventure

Jules Verne's

MICHAEL STROGOFF

The Courier of the Czar

SEE

The thrilling 5000 mile journey through the wilds of Siberia beset by perils and breath-taking adventures!
The exotic passion of pagan ceremonies pictured in the brilliance of real colors!
Sensational battles—amazing courage—inspiring loyalties—and stirring love interest—all told by the King of Story Tellers!

Written by the Genius Who Gave the World "Twenty Thousand Leagues Under the Sea," "Around the World in Eighty Days," etc., etc.

A Universal Film de France Triumph
Presented by CARL LAEMMLE

THRILLER Ever Written!

PLAY SAFE

No. 494,---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

THE big theatres everywhere are booking the Universal Greater Movie List ONE HUNDRED PERCENT.

The little theatres everywhere are doing the same thing ONE HUNDRED PERCENT.

The big and little circuits—those who analyze pictures more carefully and scientifically than any individual buyer can possibly do, are tying up with the Universal Greater Movie List ONE HUNDRED PERCENT.

Universal Pictures are going to have the greatest showing they have ever had in all our years of business existence. Never in our career have great big contracts poured into our offices as they are pouring now.

This is not a freak event. It is nothing in the world but the result of YEAR AFTER YEAR OF EXCELLENT PERFORMANCES ON THE PART OF UNIVERSAL.

These smart, far-seeing exhibitors are not snapping up the whole Universal list just because Universal had one good year, or two good years, but because Universal has delivered the goods methodically year after year in a manner completely unequalled by any other producing company.

While it is true that Universal Pictures during the past year showed a higher average from top to bottom than the

100 PERCENT

list of any other company, including such sensations as "The Cohens and Kellys" and other outstanding hits, this is by no means the real reason back of the present exciting demand for the Greater Movie List. The trade has simply made up its mind after seeing Universal's year-after-year record that it can't go wrong with Universal Pictures.

The Universal Greater Movie List is not a mixture of strong and weak pictures. We have no lemons. We are not going to palm off some weak sisters on you by holding out a few good ones as bait. The whole list is simply a knock-out—a master job and the best we ever did.

Heading this list, there are at least four pictures which most companies would pull out and handle as super-specials. I refer to such productions as "The Old Soak" and "Poker Faces" and "Her Big Night" and "The Marriage Clause." Wait till you see them and you'll agree with every word I have said about them.

So we offer you strength on top of strength — and a clean bill of health throughout. The whole trade is improving every year but I think the Universal is showing a clean pair of heels to the whole pack.

Join the ONE-HUNDRED-PERCENTERS and you'll have better booking insurance than you ever dreamed of in your maddest fancies!

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

HARRISON'S REPORTS

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. VIII — SATURDAY, JULY 31, 1926 — No. 31

Pictures With Changed Titles—Article No. 12

Universal

"THE TEASER," Sept. 6: Delivered as sold.

"CALIFORNIA STRAIGHT AHEAD," Sept. 13: Delivered as sold.

"SPOOK RANCH," Sept. 20: Raymond Schrock and Edgar Sedgwick were to be the authors of this story; William McLeod Raine wrote the story of the finished product. Helen Ferguson was to play the role of the heroine opposite Hoot Gibson; Virginia Browne Faire appeared in the finished product. In each case it is an even substitution. It may, therefore, be considered as having been delivered as sold.

"SIEGE," Sept. 27: Delivered as sold.

"LORRAINE OF THE LIONS," Oct. 11: Delivered as sold.

"PEACOCK FEATHERS," Oct. 18: Delivered as sold.

"THE STORM BREAKER," Oct. 25: Delivered as sold.

"THE CALGARY STAMPEDE," Nov. 1: Delivered as sold.

"WHERE WAS I?" Nov. 15: Delivered as sold.

"THE HOME MAKER," Nov. 22: Delivered as sold.

"SPORTING LIFE," Nov. 29: Virginia Valli was to be the heroine in this Drury Lane melodrama; Marion Nixon appeared in the finished product with Bert Lytell. The substitutions are in favor of the exhibitor.

"THE GOOSE WOMAN," Dec. 13: Delivered as sold.

"HIS PEOPLE," Dec. 27: Delivered as sold.

"THE LITTLE GIANT," Jan. 3: Delivered as sold.

"THE ARIZONA SWEEPSTAKES," Jan. 10: Delivered as sold.

"STELLA MARIS," Jan. 17: Delivered as sold.

"WHAT HAPPENED TO JONES," Jan. 31: This story has been substituted for "The Whole Town's Talking." But the substitution has been very favorable to the exhibitor, for "What Happened to Jones" turned out to be a better story; it made an excellent Reginald Denny comedy.

"UNDER WESTERN SKIES," Feb. 7: Delivered as sold.

"THE BEAUTIFUL CHEAT," Feb. 21: Delivered as sold.

"THE COHENS AND THE KELLYS," March 1: The original title of this one was "Two Blocks Away." It was sold at regular prices but it turned out such a wonderful comedy that in some places out-drew "The Freshman," with Harold Lloyd. Universal has had very few story substitutions. And these have turned out in favor of the exhibitor. But even if they had turned out unfavorable to him, "The Cohens and the Kellys" and "His People" should certainly even them all up

"CHIP OF THE FLYING U," March 14: Herbert Blache was given as the director in the original announcement; Lynn Reynolds directed the finished product, the story being the same. But the director substitution has been in favor of the exhibitor, because Lynn Reynolds is a fine director; he made a good-natured comedy out of it.

"THE COMBAT," March 28: The original title of this one was "Snowbound." But the story is the same; therefore it has been delivered as sold.

"WATCH YOUR WIFE," April 4: "Wives for Rent" was the original title of this one. It has been delivered as sold.

"SKINNER'S DRESS SUIT," April 18: This has been substituted for "This Way Out," an entirely different story. But it has turned out to be such an excellent Denny comedy that no harm will be done if in the future the producers, in substituting a story, get similar results.

"THE STILL ALARM," May 2: Delivered as sold.

"THE PHANTOM BULLET," May 9: This one was substituted for "Kings Up," an entirely different story. But it has turned out a pretty good Hoot Gibson western melodrama.

"MY OLD DUTCH," May 23: Delivered as sold.

"THE LOVE THIEF," June 13: This was substituted for "On the Frontier," which was never made. It turned out an excellent fictitious European Kingdom picture.

"ROLLING HOME," June 27: This story was substituted for "The Love Thrill," an entirely different story. But as in the case of "Skinner's Dress Suit," which was substituted for "This Way Out," and "What Happened to Jones," which was substituted for "The Whole Town's Talking," the exhibitor has had the best of it, for "Rolling Home" turned out to be a corking good Denny comedy.

"THE MAN IN THE SADDLE," July 11: The story advertised in the campaign press book was to have been founded on the novel "A Daughter of the Dons," by William McLeod Raine. Universal made the picture, but it contained so many scenes offensive to Mexicans that they did not release it. They produced another picture under the same title. This they founded on a story by Charles A. Logue.

"THE FLAMING FRONTIER": There has been much controversy about this picture. Many exhibitors think that it was the same as "On the Frontier." I have made a careful investigation but have found no proof that could establish such a fact. Since the story is the deciding factor, "The Flaming Frontier" could not be "On the Frontier," for "On the Frontier" was advertised as a story by Ralph Spence, whereas the story of "The Flaming Frontier" has been written by Edgar Sedgwick. Under such circumstances an arbitration board could not help rendering an award unfavorable to the exhibitor, unless he could present proof that the two pictures are the same.

---

the Exhibitor

Two-fisted, square-shooting, clear-thinking PETE HARRISON has completed his annual review of the "promises and performances" of all important picture producers.

It's the annual event that all shopping exhibitors wait for, that BUYING exhibitors act on.

And—as usual—as you knew in your heart from long years of past performances—

UNIVERSAL HAS STOOD THE ACID TEST ONE HUNDRED PER CENT!

"IN FAVOR OF THE EXHIBITORS" is Mr. Harrison's verdict in every case where Universal has had to change a title or a story.

"DELIVERED AS SOLD" is the verdict in every other case.

Read Mr. Harrison's page—it's not an ad—it's straight, hard-pan BUSINESS talk to BUSINESS MEN.

It shows just one of the reasons why THIS IS UNIVERSAL'S GREATEST YEAR! — why the Greater Movie List is breaking all sales contract records—why exhibitors know:

THE GREATER MOVIE LIST will be "delivered as sold" or—

"IN FAVOR OF THE EXHIBITOR!"

31st
UE

Universal ALWAYS *Delivers!*

YOUR OFFICIAL

SHORT

Made by the producers who gave you SNOOKUMS in "The Newlyweds and Their Baby," th

Wanda Wiley

WONDERFUL Wanda Wiley, a lovable bunch of beauty and spontaneous fun. A year ago we told you she was a comer. Now she has arrived beyond question. One of the finest, breeziest exponents of clean, clever comedy, she has won an unshakable place in the hearts of thousands. In this new series about the experiences of an adventuresome girl, she will gain thousands of new followers.

"What Happened To Jane"

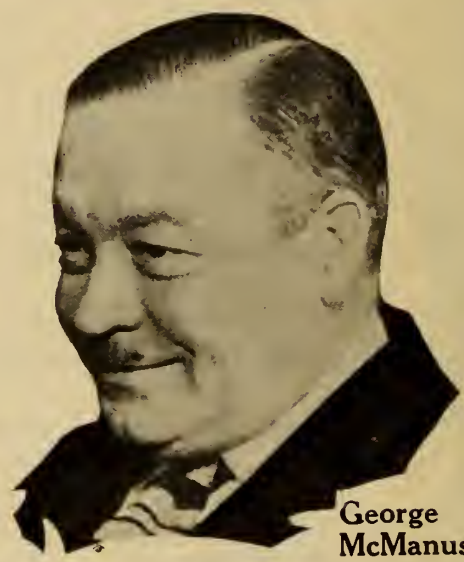
with

WANDA WILEY

13 of Then — 2 Reels Each

STERN BROTHERS COMEDIES

Released by UNIVERSAL



George McManus

WHAT a scoop for exhibitors playing the Stern Brothers productions. What tie-ups. What a wealth of free advance publicity. Millions have sung, whispered and shouted the catchy line, "Let George Do it." Millions will want to see the famous cartoons dramatized in the movies. We echo the slogan, "Let George Do It for Your Box-Office."

"Let George Do It"

with Sid Saylor

From the famous cartoons by

GEORGE McMANUS

13 of Them — 2 Reels Each

STERN BROTHERS COMEDIES

Released by UNIVERSAL

Universal Short Subje

GUIDE TO CLASS

SUBJECTS

sensation comedy of the year, and **BUSTER BROWN**, the wonderful comedy knockout.

Charlie King

WHAT could be more productive of laughs than the funny side of honeymoon life depicted by a cast of capable comedians including beautiful Constance Darling? An absolute sure-fire riot. And then to sew it up completely you get Charlie King, far famed comedy king of Follies fame. You won't have to make any excuse to your cash customers when you play this scintillating series.

"The Excuse Makers"

With an All Star Cast of Comediens headed by

CHARLIE KING

13 of Them — 2 Reels Each

STERN BROTHERS COMEDIES

Released by UNIVERSAL

Charlie Puffy

MAYBE nobody loves a fat man, but, boy, how they love to laugh at him. Witness the tremendous popularity of Charlie Puffy. Constantly falling in love or other trouble, thousands look to him as an unfailing gloom-destroyer. None the less popular are Neely Edwards, sleek mirth-maker, and Arthur Lake, hero of the ever-popular "Sweet Sixteen" comedies.

52 Bluebird Comedies

1 Reel Each

with

Charlie Puffy Arthur Lake Neely Edwards

Produced and released by UNIVERSAL

cts — First Run Class!

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher B'ld'g. 730-5th Ave. New York City
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Vol. XXIV **AUGUST 14, 1926** **No. 1**

UNIVERSAL MOVIEGRAMS

HISTORY repeats itself. The selection of Robert Agnew for the role of the emaciated jockey in "Down the Stretch" is the second time this experience has happened. His first role in the movies was in "The Sporting Dutchess" for Vitagraph. Others also selected for this cast by King Baggot include Marian Nixon, Jack Daugherty, serial star, Ena Gregory, Margaret Seddon, Otis Harlan, Ben Hall, Lincoln Plummer and Ward Crane.

SO popular have the Universal's two-reel Western pictures featuring Ben Corbett and Pee Wee Holmes become that Universal decided to designate them by the name of the author, W. C. Tuttle. In the future these Dirty-Shirt and Magpie stories from the Adventure Magazine will be called "Tuttle Western Comedies."

THE final scenes of "Taxi, Taxi," the Saturday Evening Post story by George Weston, are regarded as being very zippy at Universal City. They are being shot in a replica of a famous ice palace. A large ballet of Los Angeles beauties is being directed in ice-skater waltzs by Jack Laughlin, a well known Los Angeles musical comedy expert. "Taxi, Taxi" is Mel Brown's second directorial effort. His first, "Her Big Night," with Laura La-Plante was a "wow." He is slated to direct Reginald Denny next.

LOIS WEBER, who will start her production of "The Sensation Seekers" by Ernest Pascal, early this week, has added a number of prominent players to the cast which will feature Billie Dove, Huntley Gordon and Raymond Bloomer. The additions include Miss Weber's ex-husband, Phillips Smalley, Prince Youcca Troubetzkoy and Peggy Montgomery, who played so splendidly in "Prisoners of the Storm."

A MOTOR caravan of twelve trucks and passenger cars left Universal City on Monday for the San Francisco water front and adjacent location points for the filming of Hoot Gibson's latest picture, "Oh, Promise Me" by Peter B. Kyne. This title, of course, does not suggest anything for which Gibson or the San Francisco water front stands, so there is no doubt in the world that it will be changed. Lynn Reynolds, director, is in charge of the caravan.

SCOTT SIDNEY has been engaged to direct Jean Hersholt in the George Broadhurst play, "The Wrong Mr. Wright" for Universal. Sidney is the man who produced "The Nervous Wreck" and "Charley's Aunt."

Jean Hersholt Wins Prize For This Story of His Son

THE fond parent does not exist who does not possess some story about his amazing offspring and Jean Hersholt, Universal star, is no exception. This one is offered with no reservations.

The birthday of a child in a screen celebrity's household is generally celebrated with all the huzzas generally attached to the signing of an armistice or the discovery of oil.

Consequently, when Allan Hersholt, eleven-year old son, came upon a birthday, his parent was prepared to celebrate it in the approved Rockefeller fashion.

"Can I have anything I want for my birthday?" prattled young Allan.

"Yes, my son" said Jean, patting his checkbook apprehensively.

"Then, father, I want my name changed to Jean Hersholt, Jr."

Jean, pere, has promised to see what he can do about it with the courts just as soon as he finishes his picture "The Wrong Mr. Wright" by George Broadhurst. The Jean to be does not lack for example. Carl Laemmle, president of the Company, changed his son's name to Carl Laemmle, Jr. And right after that Junior wrote "The Collegians," the two reel series now being filmed with George Lewis in the leading role.

How About It?

IS your local newspaper using the Moviegrams and Special Story which are usually printed on this page of the Weekly?

They are part of the national publicity and advertising campaign Carl Laemmle conducts to aid exhibitors showing his pictures, and they are sent out each week to 600 newspapers in this country. Printed in your paper they create interest in your shows.

The next time you are in the newspaper office, ask the motion picture editor about it. If he isn't receiving Moviegrams write to the Editor of the Universal Weekly.

With the Cameraman at Universal City

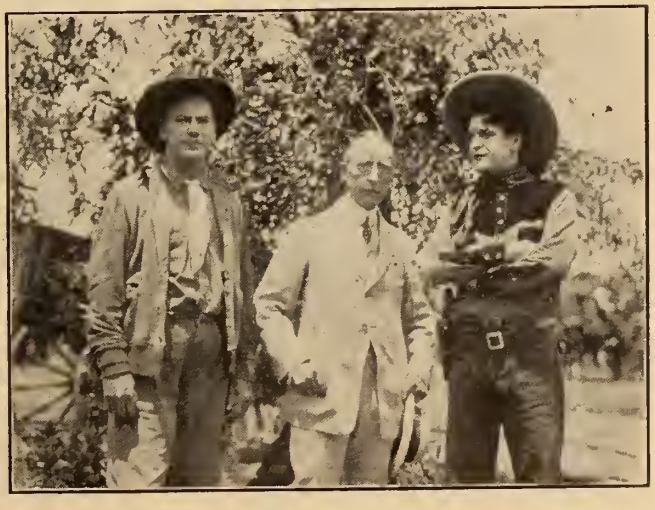
Eddie Phillips as the star sprinter of Calford College is Freshman George Lewis's idol in "The Collegians," but when it comes to an impromtu dance at the sorority house (centre photograph) George beats Eddie's speed three ways.

George Lewis, Edward Sloman's "find" of "His People" and "The Old Soak," is the centre of attraction in Carl Laemmle, Jr.'s two reel series of college life, "The Collegians." Dorothy Gulliver is the girl in the case.

Laura La Plante offers her services to exhibitors during Greater Movie Season in "Poker Faces" and "Midnight Sun."

Jack Laughlin, prologue expert and dance director, tries to lure Melville Brown off into the mazes of the "Ice Skaters' Waltz" which he conceived for the cabaret scene in "Taxi! Taxi!", Director Brown's second production. Mel doesn't take kindly to the idea, especially with the chorus snickering behind him.

Frank S. Spearman, prominent author, had an unusual experience at Universal City when he met his most famous character, "Whispering Smith," face to face. J. P. McGowan (left) plays that character in the Universal chapterplay, "Whispering Smith Rides." Wallace MacDonald (right) is starring in the production.



Fabian Circuit of New Jersey Books Entire Universal Product

W. C. HERRMANN, general sales manager of the Big U Exchange, Universal's New York distribution centre, announces that an arrangement has been completed between Universal and the powerful Fabian Circuit of Northern New Jersey, whereby the entire Universal product will be shown in each of the seven important towns in that chain, which is the second biggest theatre circuit in the New York territory, being topped only by the U. B. O. circuit.

The arrangement was made by Hermann and Cy Fabian, son and business agent of Jacob Fabian, the head of the theatre corporation. The seven New Jersey towns included in their jurisdiction are Newark, Paterson, Elizabeth, Passaic, Ridgewood, Hackensack and the Oranges, in which they have a total of 21 theatres.

The Universal pictures, including the super-productions such as "The Flaming Frontier," and "The Midnight Sun," the Reginald Denny productions, the Universal Jewels, Western features, and the unusual array of Universal short product, including the new Stern Brothers Comedy series, all will have first-run showings in each of these towns, and second and third runs in many cases over the Fabian circuit.

The theatres involved are the Mosque, Branford, Capitol, Goodwin, Roosevelt and Hawthorne in Newark; the Fabian, Garden and Regent in Elizabeth; the Montauk and Capitol in Passaic; the Playhouse and the Opera House in Ridgewood; the Ontania, Lyric and Eureka in Hackensack, and the Embassy, Harrison and Strand in the Oranges.

This is one of the biggest deals ever made in the New York territory by Universal and is considered to be striking evidence that Universal's Greater Movie List for the 1926-1927 season is looked upon as sure-money by leading exhibitors.

President Coolidge Sees Newsreel In Camp

IN order that the President of the United States may be kept in touch with affairs of the world pictorially during his vacation in the Adirondacks, International Newsreel is sending a print of each of its issues to the summer White House.

At all times when he is in Washington, a print of International Newsreel is sent to the White House for the President's personal use. When he departed for the Adirondacks a portable projecting machine was established in the President's cottage.

Laura La Plante Highly Praised For Latest Film

A PRIVATE screening of "Butterflies in the Rain," the Universal Jewel adaptation of Andrew Soutar's popular novel, which has just been completed by Universal with Laura La Plante in the starring role, was held yesterday at Universal City. Those who saw it left the projection room after the showing saying that Laura La Plante, by her work in this picture, will definitely establish herself as the greatest actress on the screen.

"Butterflies in the Rain" is an Edward Sloman production. It is said to be one of the strongest pictures ever made. James Kirkwood is featured with Miss La Plante in the production, which will be one of the outstanding Jewels of Universal's Greater Movie List for the coming season.

Irvin Willat Signed to Direct Richard Talmadge

WITH the signing of Irvin Willat to direct Richard Talmadge in his first production for Universal under the contract the athletic star recently signed with Carl Laemmle, it was disclosed that Talmadge has entered the ranks of the first class artists and hereafter will produce his pictures at a cost of approximately $200,000 apiece.

For his first production Talmadge has purchased the rights of "The Black Rider" by Max Brand, a magazine story on the type of "The Mark of Zorro" in which Douglas Fairbanks achieved great distinction. Negotiations are now in progress with a noted scenarist to prepare the story for the screen. This week Talmadge will sign as his leading lady one of the feminine stars now free lancing.

Talmadge signed the Universal contract following negotiations between Carl Laemmle and A. Carlos, pioneer producer associated with Talmadge, just before the Universal president left for Europe. The contract calls for six productions, the first of which will get under way in August. The cast will consist only of players of known merit with names of box-office value. Willat already has begun preparations for the filming of "The Black Rider."

Talmadge has been a producer-star and the head of his own company for two years. Carlos arrived from New York last week to confer with Talmadge and to make arrangements for starting of the more costly and elaborate productions.

Mr. Willat, now one of the screen's great directors, is a product of the old Universal Imp Company. He has always planned to do a picture for Calr Laemmle since he became a director, but this is the first time that the plans permitted. His most recent successes are "The Ancient Highway," "The Air Mail," "The Wanderer of the Wasteland," "The Heritage of the Desert," "North of 36" and "The Story Without a Name."

Metzger Announces Changes In Chicago

LOU B. METZGER, general sales manager for the Universal Pictures Corporation, has returned to New York from a nine days' sales trip through the Great Lakes district, and announces an important change in Universal's sales direction policy for that district.

Leroy Alexander, heretofore, Assistant Sales Director for that district, which includes the Chicago, Minneapolis, Milwaukee, and other territories, has been appointed General Sales Manager of the Chicago territory, with headquarters there and jurisdiction over Universal's Chicago exchange. The post of assistant sales director for the middle-west division has been abolished. The general supervision over that section will be exercised by L. J. Schlaifer, Western Sales Director for Universal, with headquarters in the Home Office.

Emory Johnson Signs Brady Kline

BRADY KLINE has been added to the cast of "The Fourth Commandment" at Universal. Kline plays the role of Miller, husband of Mary Carr in the picture.

The big drama is rapidly nearing completion under the direction of Emory Johnson. Belle Bennett is featured in a mother role.

The United States Lines, which operate the "Leviathan" and "George Washington" shown above, provide nightly motion picture shows for all their passengers.

The Movies Go to Sea

A New Program of Universal Pictures Is Provided for Each Night of The Trip on the Ships of the United States Lines.

"THEY'RE showing a Newlyweds comedy tonight, Stefano," called young Harry Porter—J. Henry Porter, III, to be quite correct—as he hastened by young Count Stefano's table in the big dining saloon of the Leviathan.

Stefano asked if he might be excused—he didn't care for any dessert tonight—and hurried after Harry. He caught up with him at the elevator.

When they reached the social hall they found many of their contemporaries already there and the entire front row of chairs, with the exception of two away to one side, filled. They chose to sit in the middle of the second row and so settled themselves. Every few minutes they glanced toward the clock over the orchestra balcony. As the hands drew near to eight o'clock the older folk sauntered in. They came more leisurely but none the less eagerly than Harry and Stefano, for Snookums is a favorite with all.

Soon the operator began adjusting his machine and the violins on the balcony whined as they were tuned. The front row stopped squirming. The show was on.

And at the same time on all the other ships of the United States Lines sailing the high seas, a similar scene was taking place, for each of Uncle Sam's ships plying between New York and Europe—with the temporary exception of the George Washington—carries its moving picture operator and a full change of program for each night of the trip. Since last March the programs have been made up almost exclusively of Universal product.

It is all part of Thomas H. Rossbottom's theory of ocean travel. Mr. Rossbottom, who is general manager of the United States Lines, believes that most people go to Europe for pleasure and that it is his function to make their passage across as happy as possible. He hires the best orches-

(*Continued on Page* 34)

The "President Harding" in the North River.

HOOT G

FIRS

JEWEL

The Texas Streak
A Lynn Reynolds Production

The Buckaroo Kid
A Lynn Reynolds Production
from the Peter B. Kyne story
"O Promise Me."

Cheyenne Days

Ace High
Based on the story by Ralph Boston

The Prairie King

Hero on Horseback
Based on the story by Sylvia Seid

The Silent Rider
Based on the story by
B. M. Bower
A Lynn Reynolds Production

Hoot Gibson's first-run caliber HAS BEEN PROVEN! No doubts, no questions—super-pictures staged as Universal stages a class picture, plus a two-fisted, fast-riding, he-man star who has proved his right to FIRST RUN HONORS.

IBSON

SEVEN HOOT GIBSON JEWELS—the finest this world-known star has ever made—are included in Universal's Greater Movie List. From well-known published novels, with prominent directors—note Lynn Reynold's name—they are truly BROADWAY JEWELS.

T RUN WESTERNS

HOOT GI
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THE CALGARY STAMPEDE: Hoot Gibson—Very good Western. Good plot. Photography okay. Crowds were well satisfied. Brought me in nice business.—W. B. Frankle, Strand theatre, Lu Verne, Iowa.—General patronage.

THE CALGARY STAMPEDE: Hoot Gibson—With good weather would have packed the house, but as we had a bad storm did not do so big. Considering the weather, it was a wonderful turnout. A picture for those who like Westerns with lots of action. Five reels.—R. Pfeiffer, Princess theatre, Chilton, Wis.—Small town patronage.

THE CALGARY STAMPEDE: Hoot Gibson—Another good one from Carl with popular Hoot Gibson. Book it and boost it. Six reels.—C. M Vail, Blende theatre, Benton, Wis.—General patronage.

LET 'ER BUCK: Hoot Gibson—Here is a Western that will go over anywhere. Hoot is sure fine in this one. The chariot race is fine. Hoot is fast taking the place of Mix here since Mr. Fox has killed him.—H. A. Devitte, Dixie theatre, Winona, Miss.—General patronage.

THE CALGARY STAMPEDE: Hoot Gibson—A red hot Western, roping, riding, bucking bronco bustin' avalanche. Full of action and interest. Not a dull moment. Hoot and Mix about sixes here, with Gibson's stock on the ascendancy.—S. L. Goodwin, Royal theatre, Lehi, Utah.—General patronage.

CHIP OF THE FLYING U: Hoot Gibson—This picture went over good on account of most people having read the book. A good Western picture with plenty of good clean fun. Seven reels.—Smithey & Shuts, Rialto theatre, Hammon, Okla.—General patronage.

CHIP OF THE FLYING U: Hoot Gibson—Went over in grand style and people liked it very much. This is the kind for Hoot. Six reels.—I. T. Brisco, Princess theatre, Elwood, Ind.—General patronage.

LET 'ER BUCK: Hoot Gibson—I'LL say let her buck, and she won't "pile" you either, nor will you have to "pull leather." In fact, you'll make some good old "In God We Trust" coin and don't you forget it. Push this to the limit, for it will please all Western fans and pull like an eighteen mule team.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage

CALGARY STAMPEDE (Mill.), starring Hoot Gibson (six reels). This is a great big western, with a lot of breath-taking scenes. Gibson (while we never have been crazy over him) surely is there with horsemanship and ths crowd liked him. Virginia Browne Faire was appealing as the girl and Ynez Seabury —a new face—is excellent as the discovery of girl whose tealousy causes the discovery of the guilty murderer. The picture is about ths fastest-moving film we ever saw. Copyright, 1925. Played Wed. and Thurs. Good for Sun. Rating, 90 per cent. Film condition, good.—Hannah & Martin, World, Mineral Point, Wis. (Pop. 2,569)

Western

"The Man in the Saddle"—Universal

Hoot Gibson as Sure-Shot Bandit-Catcher Should Please His Multitude of Admirers

5,492 Feet

Reviewed by C. S. Sewell

SOMEWHAT SUGGESTIVE of his role in "The Phantom Bullet" is Hoot Gibson's characterization in his newest Universal production "The Man in the Saddle," however, this time Hoot is cast as an innocent-minded unsophisticated youth who continually pulls boob stunts while in the previous picture he posed as a boob to divert suspicion.

A camp catering to tenderfeet who wish to see the wild and wooly west is troubled by bandit raids on tourist parties and the owner seeks aid from an old pal who sends his young son instead. The boss's daughter insists. Hoot, in this role pulls some boob stunts that makes him the laughing stock, but when the bandit appears he chases them and captures the whole lot, and also uncovers the fact that the guide is the

CAST:

Jess Morgan, jr.	Hoot Gibson
Jeff Morgan, sr.	Charles Mailes
Pete	Clark Comstock
Pauline Stewart	Fay Wray
Laura Mayhew	Sally Long
Tom Stewart	Emmett King
Lawrence	Lloyd Whitlock
Snell	Duke R. Lee
Banker	Yorke Sherwood
Sheriff	William Dyer

Story and Scenario by Charles Logue.
Directed by Lynn Reynolds.

ring leader. Naturally he wins the girl as well.

Hoot has a congenial role which he handles in a pleasing manner. He is shown as a dead-shot and besides engaging in typical western action including hard riding, he does a good stunt of bronco-busting. Fay Wray makes a good impression as the girl and her support is adequate.

This picture does not seem to develop as much pep or be as spontaneous as some of this star's other vehicles, however, it should prove entertaining to Hoot Gibson admirers and western fans in general.

BSON

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CHIP OF THE FLYING U: Hoot Gibson—Good fast picture. Lots of good comedy and thrills. Well liked by all. Seven reels.—S. Goldson, Plaza theatre, Chicago, Ill.—General patronage.

CHIP OF THE FLYING U: Hoot Gibson—The biggest drawing picture Hoot ever made. If they don't like this one, tell them to go jump in the lake. They're in the list of the money makers for May.—C. C. Dunsmoor, Legion theatre, Marshalltown, Iowa.—General patronage.

THE CALGARY STAMPEDE: Hoot Gibson—Book it and push it big, boy, it's a cat. At least it went over fine for me.—C. R. Shuttleworth, Princess theatre, Waynesboro, Miss.—General patronage.

Hoot Gibson in

"Chip of the Flying U"

Universal

HERE IS AN ANTIDOTE TO THE CANNED WESTERN STUFF. HOOT GIBSON HAS A BREEZY PART IN A HUMAN INTEREST STORY FULL OF FRIENDLINESS, COMEDY AND HUMAN INTEREST.

Star. Hoot Gibson has a part that gives him every chance to show to advantage. He scores all the way.

Cast. Virginia Faire shows a lot of intelligence and real acting ability as the girl. Harry Todd creates a comedy characterization that is an excellent foil for the work of the star. Fine supporting cast.

Type of Story. Western comedy drama. A light, breezy story, adapted from the novel by B. M. Bower. It details with unusual charm the sentimental adventures of a cowboy who falls in love with the sister of his boss, a doctor, who visits the ranch. There is no rarin' and tearin' wild and woolly in this offering. Just an honest-to-goodness adaptation of a real story by a writer who knows how to tell a story entertainingly. The plot is of no particular consequence. But the manner in which it is presented and directed and acted makes it a real screen attraction without any ifs, ands or buts. At the Broadway showing, it had the first audience assembled right after breakfast chuckling and gurgling without a stop. And when you can get folks to do that early in the morn—well, the picture must have the goods. How Hoot maneuvers to get himself on the sick list so the lady doc can minister to him is a scream. And he is ably assisted by Harry Todd who likewise falls in love with a lady chiropractor who almost murders him with her strenuous treatments. If your screen needs a real laugh tonic look no further. Book this one quick. It is easily one of the best that Hoot Gibson has ever done. Good direction and continuity and good supporting cast all contribute to putting this offering over with a breeziness and snap that is thoroughly enjoyable.

Box Office Angle. Has an appeal that will strike ten on any showman's screen. Full of human appeal, with fine comedy pace that keeps interest pepped up throughout.

Exploitation. Bill this as about the best Hoot Gibson has yet scored. You can talk it up as a "different" western without fear of any comeback. Promise laughs—and more laughs.

Direction ..... Lynn Reynolds; good
Author ..... B. M. Bower
Scenario ..... Harry Dittmar, Lynn Reynolds
Cameraman ..... Harry Neuman
Photography ..... Good
Locale ..... West
Length ..... 6,596 feet

LET 'ER BUCK: Hoot Gibson—Fill a small town where they have really seen cowboys that follow rodeos this is a snorter. Step on it, you can't go wrong. Six reels.—Othello O. Hore, Crosby theatre, Crosby, Tex.—Neighborhood patronage.

CHIP OF THE FLYING U: Hoot Gibson—Broke house record for the last six months.—O. Horn, Rialto theatre, Pecos, Tex.—General patronage.

LET 'EM BUCK: Hoot Gibson—Played this one on Easter Sunday and broke all house records. People said I had a 100 per cent show and that's enough said. Hoot is well liked here. Pleased 100 per cent. Six reels.—Carl Anderka, Cozy theatre, Orange Grove, Tex.—Small town patronage.

CHIP OF THE FLYING U: Hoot Gibson—Hoot surely has made a hit in this picture, as it pleased the people as well as at the box office. I would rate it as one of the best. Seven reels.—N. Calbeck, Auditorium theatre, Nappanee, Ind.—General patronage.

LET 'ER BUCK: Hoot Gibson—Great. The riding is fine and the chariot race—well, if there is as good a one in "Ben Hur" they will have to go some. Hoot is becoming very popular here. He is gradually taking the place of Tom Mix as the latter falls behind. Here's hoping that Hoot continues the good work. Six reels.—Jos. W. Springer, Strand theatre, Elizabethtown, Ind.—General patronage.

CHIP OF THE FLYING U: Hoot Gibson—This is a knockout. I sat in the box office and counted between the laughs and can say that every ten seconds they laughed and then half-way between they gave a good snicker. Everyone, almost, has read the book and those who haven't will hear about it from those who have. Book it and bull it. Seven reels.—W. R. Montgomery, Palace theatre, Wortham, Tex.—Small town patronage.

CALGARY STAMPEDE. (5,924 feet). Star, Hoot Gibson. Hoot packed 'em in again with a good, clean action western. Print good. Tone, good. Sunday, no. Appeal, very good. Draw all classes. Stephen G. Branner, Eagle Theatre, Baltimore, Maryland.

ings from the following publi-ms: Moving Picture World, Daily, Exhibitors Herald, and Greater Amusements.

Advance exploitation on "Poker Faces" at Keith's Palace Theatre, Cleveland, included these two novel lobby frame displays. At the left of the box office is a board displaying the photostatic copy of the New York Times reporting the Custer battle which is one of the accessories provided by Universal for "The Flaming Frontier."

Sheridan Theatre Ties Up With Local Custer Celebration

THE fiftieth anniversary of the Custer Massacre was celebrated this year at Sheridan, Wyoming, and attracted tourists from all over the United States and Canada to the historic site of the whiteman's last big battle with the redmen.

Realizing that "The Flaming Frontier," Universal's special which reaches a climax at the Battle of the Little Big Horn, was made to order for his house during this celebration, Manager Leo Peterson of the Orpheum Theatre made haste to book it and then arranged to have Charles E. Lounsbury, Universal exploiteer, come from Denver to help with his campaign.

Between them, Peterson and Lounsbury made a tie-up with the Sheridan Post-Enterprise on two commercial aeroplanes which carried passengers over the famous battle ground. The left-hand wings of the planes were painted with the name of the newspaper and the right-hand wings called attention to "The Flaming Frontier" at the Orpheum. As these planes were circling over the battle field continuously they served as an excellent advertisement for the picture.

Lounsbury also assisted the paper by writing special stories. In a car filled with Indians bound for the celebration he found "Red Horse," an aged Sioux, who claimed to have thrown the tomahawk that felled General Custer. His story of this old Indian was not only used by the Sheridan paper but sent out by the Associated Press as well. He wrote another story purporting to have been "relayed to Sheridan by Scout Hoot Gibson, of the command of General George Custer," which proved a clever business stimulator. After a ride in one of the planes he prepared a story on his "impressions."

An especially effective double-truck cooperative page was sold to the merchants. Each ad contained a cut of some scene or portrait from the picture, and the copy tied up with the Custer celebration. For instance:

"Patton's Sunproof Paint was used 20 years before the time of the Custer Massacre. It has been standard, etc."

And:

"Figure the saving in time, labor, cost and life that electricity might have meant fifty years ago in this country***"

There were prizes of tickets for themselves and their parents for twenty boys and girls who turned in the best coloring of the illustrations on the pages.

Traffic Campaign Used To Exploit "Outside the Law"

A PARTICULARLY appropriate use of the "careful drivers" stunt was used in Lorain, Ohio, on "Outside the Law" when the Universal Jewel was playing the Dreamland Theatre. The Lorain Automobile Club mailed post cards, prepared by the theatre, to all its members, giving rules for careful driving with the warning that if these were not followed, the motorist would be "Outside the Law." A box at the bottom of the card called attention to the engagement at the Dreamland.

The Lorain Journal took up the campaign and announced that tickets to the theatre would be awarded the fifteen drivers whom the police considered the most careful. The license numbers of their cars were scattered throughout the want ad section of the newspaper.

A drug store was persuaded to give an entire window to the display of drugs that are "outside the law." This was tied up with the picture by stills and handpainted cards.

A co-op page and a teaser advertising campaign completed the campaign which put the Jewel over to big business.

Russell A. Bovim, manager of Loew's Regent Theatre, Harrisburg, Pa., added this ballyhoo for "The Cohens and Kellys" to somebody else's street parade and attracted many bystanders to his house.

Ads On Booklet Pay Entire Cost Of This Accessory

ONE of the accessories for "The Radio Detective," the Universal serial starring Jack Daugherty supported by a whole troop of Boy Scouts, is a 32-page novelization booklet bound with a bright red front cover and a plain white back cover for the theatre's imprint. The booklet is illustrated with striking action stills calculated to whet any reader's appetite for the picture.

Knowing the value of the booklet, A. J. Sharick, Universal's exploiteer in the Cleveland Exchange, advised Manager Ed. Renaud of the Grand Theatre, Marion, Ohio, to distribute them to the Boy Scouts, but Mr. Renaud thought that they were too much of an expense. That didn't daunt Sharick. He immediately went to the Kleinmaier department store, the exclusive agent for Boy Scouts suits in Marion, and to the Weller Radio Co. and sold them enough space on the back cover to pay for 300 books and the imprinting as well. These booklets were distributed at a special showing for Boy Scouts on Saturday morning.

The boys came to this showing in their uniforms marching down the street from Scout headquarters to the theatre in military formation. Banners proclaimed the fact that they were on their way to see "The Radio Detective."

The Kleinmaier store also arranged a full window display of Scout suits and Indian costumes for children, and the Marion Hardware Co. devoted a window to Scout equipment.

The theatre used 50 window cards and 1000 heralds in addition to liberal advertising space in the newspapers. The serial started off with a bang and has held up in spite of the heat.

Manager W. R. Allen of the Majestic Theatre, Memphis, Tenn., went after "The Radio Detective" with a whole troop of Boy Scouts who staged a parade down Main Street. As they approached the theatre they received an impression of the speed of the chapter-play from the 24-sheet cut-outs of Jack Daugherty raising dust clouds with his motorcycle attached to the marquee.

Money Stolen From Shadow Box Brings Front Page News Story

JUST to prove how honest the townsfolk are in Lima, O., George Settos at the Lyric Theatre put on a special campaign for "The Cohens and Kellys," which involved using real money in such a way that anyone who wished could take it. But no one did. That is, not until along toward the last, and even then, George says, the front page story he got on the stunt in the newspapers more than paid him for the loss.

Mr. Settos had a cut-out made showing Cohen trying to slip Kelly a bribe. This he enclosed in a shadow box. In order to make it more effective he used real money.

The first day the shadowbox was out, Settos used a real $20 bill. No one touched it although it was on the street in front of the theatre. Anyone could have walked away with it easily. The police told and retold Settos he would lose it. They frightened him to such an extent that the next day he used a ten spot instead of the twenty.

This remained for a day or so, and it was not until the last day of the engagement that someone decided he needed the money more than Settos did. And that day the theatre got a front page story in both local papers. Mr. Settos did a tremendous business on the picture, he reports.

This prologue to "The Flaming Frontier" at the St. Francis Theatre, San Francisco, staged by Managing Director Edward A. Smith, brought tremendous applause.

Paper Issues Extra On "U" Thriller

WORKING on "Outside the Law" at the Campus Theatre, Berkeley, Calif., H. C. McBride, Universal exploitation man, arranged with the local Telegraph News to issue a 2-page extra. The front page, made up with the newspaper's standard head and a 3--line banner announcing "Big Jewel Robbery Causes Sensation—Famous Film Stars are Suspected by Police" was devoted to publicity on the picture. The back page contained the ads of local merchants.

WHIZ! BANG! WHIRR!

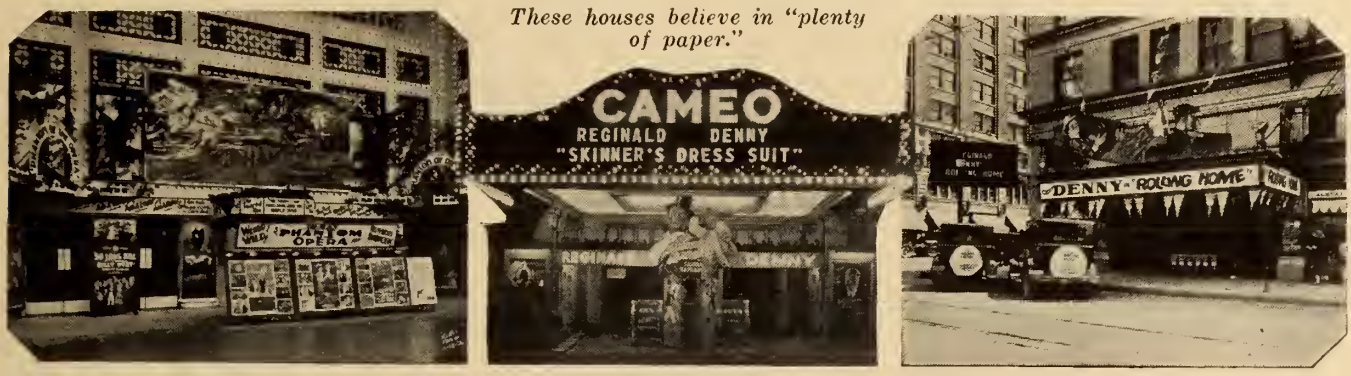
Man, oh man! How those boys do ride! And love—and fight—and ACT! And how those 5-reelers do slide along—like vaselined lightning. ACTION from first to last—every one of 'em. That's why they're called "Blue-streak"—that's why the fans like them—'Cause ACTION has put them at the top of the Westerns field—to stay!

for ACTION Plus BLUE STR

Released by UNIVERSAL
24 of them — 5 reels each

Universal ALWAYS *Delivers!*

These houses believe in "plenty of paper."



Long Term Arrangement Completed By Universal and Kunsky Circuit

BY a long term arrangement just completed by sales executives of the Universal Pictures Corporation and the heads of John H. Kunsky, Inc., of Detroit, Universal hereafter is assured of complete first-run representation in Detroit for all of its superproductions, its Jewels, and its Reginald Denny Productions. The International Newsreel, released by Universal, also will be seen henceforth on all Kunsky first-run screens.

This is another important chapter in Universal's new policy of long term arrangements. It is the fourth big circuit with which Universal now has definite and signed agreements running over a course of years, in addition to many smaller circuits and individual houses. The big circuits which now assure Universal pictures a complete outlet in their territories include, besides the Kunsky circuit, the Balaban & Katz circuit of Chicago, the Cooney Brothers circuit of Chicago, and the Karzas and Cosden circuit of the same city.

The Universal-Kunsky deal was engineered by John H. Kunsky and George W. Trendle, president and general manager of the Kunsky interests, on the one hand, and by Earl Kramer, Eastern Sales Director for Universal and Joseph Friedman, "U" home office sales executive who formerly managed the Universal exchange in Detroit, on the other hand. Friedman is thoroughly acquainted with Detroit conditions and spent much time in that territory on this deal.

The arrangement throws open the doors of the five big first-run Kunsky houses in Detroit to Universal. They include the New Michigan, the Capitol, the State, the Madison and the Adams, the Kunsky long-run house. It is noteworthy in this connection that "The Trap," the Universal revival of a Lon Chaney picture of several years ago, made a clean-up in the Adams, doing $3100 on its Sunday opening, a figure which is only a few dollars short of the remarkable total set by the big Universal money-maker, "The Cohens and Kellys", which ran in the same house last February. "The Trap" rolled up the foregoing figure on the hottest Sunday on record.

Other Universal pictures now playing or just shown in the Kunsky first-run houses are "The Marriage Clause," Lois Weber's widely acclaimed Jewel production of Dana Burnett's story "Technic" presented last week in the State; "Poker Faces," a new Harry Pollard Production starring Laura La Plante and E. E. Horton, now showing in the Capitol, and "The Old Soak," the screen adaptation of the famous Don Marquis story and play, which is now on the screen of the State. Other Universal Jewels will follow shortly, it is announced.

Maurice Pivar, "U" Film Editor, Marries On Coast

WORD has been received at the Universal Home Office of the marriage of Maurice Pivar, editorial supervisor at Universal City, to Miss Sue Cohen of New York City. The ceremony took place in the temporary Hollywood residence of the bride's parents, who now are visiting on the West Coast.

Pivar is a veteran in the Universal organization, having grown up in Carl Laemmle's employ. He went to Universal City last year after a successful term as Accessories Manager. Immediately upon his arrival at the big studio plant, he was put in charge of the cutting and editing department, where he has directly supervised all of the big Universal pictures of the past twelve months.

The newly married couple spent a brief honeymoon at Coronado and are planning a longer trip when Pivar's duties permit.

Plenty of Paper Plenty of Profit

The Proof is That Real Showmen Never Stop Posting Paper

By DAVE BADER
Manager of Accessories

THERE'S money in Universal posters—and plenty of it. Get behind your Universal productions with paper—all styles—as strong as you can! The best and most successful showmen in the country are proving every day that "plenty of posters means plenty of profit!" It hasn't failed yet.

Above are a few theatres that never stop advertising. They use every type of paper obtainable, because they know, just as the national advertisers know, that it pays to advertise! You've got to spend money to make money!

Notice how posters are used. You don't need 24 sheet stands to use 24 sheets. Make cut-outs of them, for the lobby or marquee. If you've got room for a 24 sheet stand in front of your house—by all means use it! Money couldn't be better spent.

Notice how lobby photos are used. But the lobby isn't the first and last place to use 'em. How about shop windows? How about extra lobby display boards for extra exploitation that you will get out of displaying them, emphatically?

Paper—paper—paper! Use it unsparingly, use it continuously—use it with thought. There is more than one way to use posters. Profit by the experience of real, successful Showmen, everywhere. Universal Pictures are money-makers, but you can double or triple your receipts if you'll get behind your productions with plenty of paper. And don't overlook the great array of lobby displays, measuring from photos 8x10 in size, to 11x14, 22x28 and 14x36 AND MAN ALIVE—the heralds are actual magnets for your box-office!

Remember, plenty of paper for plenty of profit!

"Newlyweds" and "Let George Do It" Creator Goes To Coast To Assist With Production

GEORGE McMANUS, noted newspaper cartoonist, and the creator of such popular comic strips as "The Newlyweds and Their Baby," "Let George Do It," and "Bringing Up Father," left New York late last week for Los Angeles, where he will personally assist in the filming of "The Newlyweds and Their Baby" and "Let George Do It," the two comedy series now being made from his cartoons by the Stern Brothers.

The two series of two-reelers are well into production, several of "The Newlyweds and Their Baby" comedies already having won great success on Broadway and elsewhere. The cartoonist, until now, has been unable to take an active hand in the screening of these comedies due to the pressure of his activities with the King Feature Syndicate. This trip marks his first personal entry into the motion picture field—an event which film producers have been seeking for more than ten years.

When the Stern Brothers reorganized their production and instituted a high-grade picture policy last year, their acquisition of the screen rights to "The Newlyweds and Their Baby" and "Let George Do It" was hailed as a screen achievement. McManus long had been importuned to part with these rights by various comedy producers. It was only after he saw the exceptional comedies turned out by the Sterns from R. F. Outcault's Buster Brown cartoons that he turned an attentive ear to the requests of Julius and Abe Stern. A survey of Universal's wide distribution facilities and the assurance that the comedies made from his cartoons would get the best possible representation, helped to turn the scale in favor of the Sterns, who release through Universal.

Neal Duffy, owner of the Elite Theatre, Appleton, Wis., certainly stepped in soft when he visited the Stern Brothers studio on his recent trip to California. Here he is surrounded by the group of pretty filmettes and others playing with Sid Saylor in the "Let George Do It" comedies. Sid is the boy with the bat-wing tie and the busy right arm.

That his decision proved highly satisfactory to him may be had in the cartoonist's own words:

"I certainly have to congratulate the Stern Brothers for the great comedies they have turned out from my cartoons. I have seen several of 'The Newlyweds and Their Baby' pictures and they are everything I hoped for and more. Where did they ever find that remarkable baby? I could watch that kid for hours. He seems too good to be true. I wonder if he knows that he is acting? He actually seems to bubble over with the joy of making these comedies. If there ever was a 'find' he is it.

"I am glad to see that Julius and Abe Stern have spared no pains and no expense in the making of these comedies. It is highly gratifying to me to see my stuff done in this way. Great credit is due to them and to the director, Gus Meins, who handles the baby Snookums so well."

McManus' trip to the West Coast is a combination of business and pleasure. His west-bound trip was as a guest of John M. Davis, president of the D. L. & W. Railroad aboard that official's private car, "Anthracite," together with several other celebrities, en route to the Annual Jinx of The Bohemians, Inc., a big open-air frolic in the red-wood groves near San Fransisco. The Bohemians, and its associate clubs and organizations are made up of professional folks, stage, screen, literary and others, and their annual Jinx draws members from all over the world.

McManus will proceed to Los Angeles at the conclusion of the Jinx. He will make his headquarters in the Hotel Ambassador. On the eve of his departure from New York he had a conference with Beno Rubel, secretary of the Stern Film Corporation, and perfected arrangements for his stay in Hollywood. His first activity there will be to visit the Stern Brothers studio on Sunset Boulevard and make the acquaintance of the directors, the stars and actors, and the technical staff, adapting his cartoons. He will then interpret his various characters to them and work with them in the building up of comedy situations. His conferences will be in the nature of a course of instruction, in which he will school all concerned in the intricacies of cartoon-humor, an art in which he is an outstanding expert, and in which he has been famous for more than twenty years. The close alliance of cartoon-humor as adapted to the screen and as reproduced on the printed page, gives a novel importance to this series of conferences.

In addition to teaching the Stern Brothers craftsmen what he knows of cartoon-humor, he will learn from them concerning its adaptation to the screen. It is his intention to master the film angle of the comedy business and to fit himself for further screen connection. Eventually, it is hinted, he may become a full-fledged screen comedy impressario, turning out original screen material, if not actually taking a definite hand in promotion and production.

While he is in Los Angeles, McManus will go over all "The Newlyweds and Their Baby" and "Let George Do It" comedies, already made, and will sit in on the preparations of the scripts of the forthcoming numbers of the two series, which now are about half-completed. He is especially interested in Sid Saylor, the top-notch comedian playing the role of George in the "Let George Do It" series.

In addition to his work at the Stern Brothers studio, he also will visit Universal City, and get an insight into feature and other production, with special attention to be given to the Reginald Denny unit, now making farce-comedy features.

Arrangements are being perfected for a first-night premiere of one or more of the McManus-Stern Brothers comedies in one of the big Los Angeles houses, at which the cartoonist will make a personal appearance. He may supplement this appearance with a few rapid sketches made on the stage for the amusement of the first-nighters.

The exact time McManus is to remain in Los Angeles has not yet been determined.

Lon Chaney in The Trap

with

IRENE RICH

Alan Hale, Spottiswoode Aitken, Frank Campeau and an equally prominent cast.

Directed by Robert Thornby

A UNIVERSAL JEWEL

Presented by
CARL LAEMMLE

It's a Money-Maker--a big Money-Maker

and after all that's what you want to know about a picture.

For Instance

in New York at The Colony Theatre during the hot month of July it went over strong in spite of two opposition Chaney pictures also on Broadway.

In Detroit—well read this telegram

"TRAP OPENED TO WINTER BUSINESS ADAMS THEATRE HOTTEST SUNDAY AND MONDAY OF YEAR VERY REMARKABLE ESPECIALLY SINCE PICTURE PUT ON COLD WITHOUT ADVANCE ADVERTISING."

GEORGE W. TRIMBLE.

And in Kansas City too—but read

"THE TRAP OPENED UP TO OVER TWO THOUSAND DOLLARS OPENING TWO DAYS IN SPITE OF EXTREME HOT WEATHER LAST NIGHT AND TONIGHT VERY BIG WEEK PATRONS ARE HIGHLY PLEASED."

SAMUEL CARVER.

Universal Always Delivers

"Knockouts, wows, or whatever you want to call them!"

—Gloria Theatre, Brooklyn, N. Y.

12 BUSTER BROWN COMEDIES

From the famous cartoons
by R. F. Outcault

Produced by
STERN BROTHERS

1 Each Month
2 Reels Each

UNIVERSAL
JUNIOR-JEWELS

Ali Hartman's Film Fables From Big U

A VISION appeared to use when the Big U Exchange was enveloped in a mystic haze. The vision was clothed in linen raiment called knickers, silken shirt, pale blue neckwear, white sandals and hose of antique checker design, from a copy of Tut-Ank-Amen. After a few passes of the magic wand, it was disclosed that the vision was none other than Emir Sam Liggett, he who presides over the destinies of the short subject department at Big U. When the excitement abated, a search for the rest of the layout was instigated, but none was found. Golf sticks were not necessary to create further impression. (Our Boys know how!)

Selah.

* * *

CADI WILLIAM YOST, he who presides over seven temples in the land of Manhattan and Bronx, returned from his travels in foreign lands and once more resumed his sway in the world of giving pleasure to his followers by showing to them Universal Pictures, of which the Cadi gave to our travelling Sheik Ben Price, a set of tablets, making him a full member of that clan 100 percent Universal. (How could he do otherwise.)

Selah.

* * *

CADI LEO BRECHER, that small edition of hustle, has again added laurels to has activities, by taking over that Temple called the Washington Theatre, in order that the inhabitants of that locality called Washington Heights may receive the benefit of his genius by giving them Universal Pictures in all their glory and bring lots of golden shekels to his treasurer chest. (Go to it Leo.)

Selah.

* * *

GREAT news was announced to us this day that Cadi Abel Fanchi has taken over the temple called the Ritz in the land of Bronx, which is known there as the most beautiful temple in that locality. The Cadi, who is Universal 100 percent, declared that there he will show Universal Pictures with the surroundings to which they are entitled, that his followers may increase and cause him to prepare a larger treasure chest to contain the golden shekels, which will surely flow into them. (May all this come to pass.)

Selah.

* * *

TRAVELLING Sheik Joe Weinberg brought his endeavors to a successful close when he induced Cadi Harry Harris, to show "Outside the Law" to his followers at the Temple called the Gotham with such great profit that the Cadi, who also presides over the Temples called Blue Bird, Bunny, and Claremont, all of which are located in one zone, played the picture in the others which resulted in a large attendance of people at each temple to the great addition to the Cadi's wealth. (It can be done.)

Selah.

* * *

TRAVELING Sheik Joe Friedman, who travels in the land of South Brooklyn, reports that Morris Fleishman of that enterprising firm of Goldreyer & Fleishman, who are keepers of the Manor Theatre in that territory, persuaded Joe to give them Buster Brown, Andy Gump and International News in order that their temple shall be listed as 100 per cent. Universal and success be their share and the praise of their followers sound in their ears. (They are the go-getters.)

Selah.

Texas Steers

By JACK MEREDITH

MESSRS. Levy and Suddath of Nachitoches, La., have been remodeling and redecorating their Opera House recently. When the theatre is ready to reopen, it will be one of the most attractive in that part of the country.

* * *

IT is reported that J. L. Brown of Austin, Texas, is trying to secure a lease on a lot next door to the Y. M. C. A. of the University of Texas on which to build a new theatre to house his Texas Theatre. Mr. Brown has been contemplating the construction of a new house for some time. The lot Mr. Brown wants is the only available space left in the University section of business houses.

* * *

LOUIS Streiber of Yorktown, Texas, is planning to erect a new theatre soon, which will be modern in every respect and will cost approximately $50,000.

* * *

REGINALD A. Markham has leased the old Crockett Theatre, calling it the Strand, at Crockett, Texas. Mr. Markham was formerly of Kosse.

* * *

THE new theatre at Gilliam, La., is also purchasing attractive decorations, and H. L. Levine, Oil City, La., is making his house a beauty spot of the city by adding new drapes, stage scenery, flower boxes, and numerous other details which add much to a house.

'Way Down South

By EARLE E. GRIGGS

FILM folks are finding it convenient to drop in on Walter L. Brandenburg, proprietor of the Franklin Theater, Fort Valley, Ga., quite frequently these days. (Fort Valley is the center of the Elberta peach district, and Elberta peaches are right now literally painting the landscape a sunset hue).

* * *

ERNEST L. MORRISON, director of the Howard Theatre, Atlanta, is well pleased over the showing of "The Radio Detective," Universal's Boy Scout serial, which he is runing at the noon-hour matinee daily.

* * *

C. T. ("Shag") Jordan, south Georgia salesman, has just closed a contract with W. H. Brewer, proprietor of the Lanett Theater, Lanett, Ala., twice as big as any other contract he has ever signed—and "Shag" said he "signed it with a grin."

* * *

TOMMY HAYNES, salesman in the Atlanta territory, and Mrs. Haynes are welcoming Miss Haynes to their home, the young lady having presented herself in Memphis July 11. Mrs. Haynes, the baby and Tommy are all doing well.

* * *

E. F. BOYD of the Majestic Theatre, Adel, Ga., ambled into the Atlanta office recently, and lined himself up some pictures for the hot summer months.

* * *

J. F. EDENFIELD, of the Dreamland, Augusta, Ga., also ran into Atlanta to line up some short product for the summer months.

* * *

MISS Fannie Groodzinsky, private secretary to Ben Y. Cammack, Atlanta branch manager, is having another siege of the hospital, having undergone a minor operation, following one which had been performed several weeks ago, and reports from her bedside are to the effect that she is improving gratifyingly. Miss Groodzinsky has been with the Atlanta office several years, and is beloved of all who know her, and hundreds of friends among her co-workers and the exhibitors are wishing her a speedy recovery.

THE Moore Bros. of Avant, Okla., have reopened the Cozy Theatre, Sperry, Okla., after extensive remodeling.

Golden Gate Gossip

By H. D. McBRIDE

WHEN they publish a "who's who" of the show business, a whole page will have to be reserved for the Nasser family of San Francisco. For there's George and Henry and James and Al and William and Richard. All showmen from the tip of their toes. All on the go, hustling every minute, for business—and getting it! They own an interest in the T and D Junior circuit of this territory. Use a lot of Universal pictures. And proud of it!

* * *

"THE biggest man in the territory!" That's the moniker that's been handed to Clarence Gabriel, genial, jovial house manager of the State Theatre, T and D Junior house, of Oakland. Gabe tips the scales at about 250, but he sure makes the other boys hustle, despite his superfluous avoirdupois. Gabe is a "go getter" in every sense of the word, and if you don't believe it, just ask George Nasser, Managing Director of the State.

* * *

AN auspicious opening was accorded the new State Theatre at Martinez, when that beautiful photoplay edifice opened its doors a few weeks ago. The house is a West Coast-T and D Junior enterprise, and representative exhibitors and exchangemen of the Bay district were on hand to see that the house was given a rousing send-off. Sure! Universal product is to be shown in the State!

* * *

CLEM POPE, who used to be just a publicist, but who now writes managing director after his name in signing all mail for the T & D Theatre, Oakland, has just returned from his annual vacation. Clem came back with a coat of tan, some swell fish stories, and an official request to General Manager Archie Bowles for a few days off to rest up after his vacation. Now that he's back on the job, the M. G. is creating some of his startlingly original ideas to be used in conjunction with the showing of Universal's riotous comedy, "Poker Faces," at the T & D.

* * *

NAT HOLT, managing director of the Granada Theatre, has tendered his resignation, to take charge of the Wigwam, one of the most popular suburban theatres of San Francisco. Nat has purchased a half interest in the house, and will devote his entire time to his own enterprise. Holt will be succeeded at the Granada, by Edward A. Smith, formerly in charge of the St. Francis. No one has been appointed for the St. Francis at the present writing.

* * *

LEON VAVARA—who was associated with the writer in Denver, which, by the way, needn't be held against him—is the new orchestra leader at the T & D Theatre, Oakland. He is putting on some marvelous presentations, and in conjunction with Managing Director Clem Pope, he has arranged a knockout musical presentation for Universal's "Poker Faces" which is soon to play at the big playhouse.

* * *

FRANK WHITBECK, publicity director of the Northern Division of West Coast Theatres, Inc., is one press agent who realizes the money getting possibilities of the International Newsreel. For you can always see a neat thirty by forty poster in the lobby of Loew's Warfield, the West Coast first run house in San Francisco, telling the public of the outstanding events in the current issue of the News. That's press agent showmanship plus!

* * *

H. D. NEIDES, press agent, theatre manager, booker, or what have you, is the busiest man in seven states. Hal is one of the mainstays of the National Theatres circuit, and can be found almost any day at the bookers desk in the Universal exchange, dating up those money getting pictures. Ask Hal!

* * *

DICK SPIER, managing director of the California Theatre is soon to become a benedict which proves that they all fall sooner or later. Dick, a confirmed "woman hater," is to be married sometime next month, but the exact date is being kept secret. Dick is the recipent of congratulations, as well as condolence, by his many wise-cracking, but sincere friends and associates.

The Movies Go to Sea

(*Continued from Page* 17)

tras he can find to play for dancing and entertainment; he provides play supervisors for the deck games.

That the movies have taken their place among the most popular of the ship's entertainment has been proven again and again. To try their drawing power, a show has been put on at the same time as dancing, and the large majority of the passengers have gone to the movies first and to the dance later.

But the motion picture show aboard ship is a far different matter from that of a regular theatre, according to Mr. Rossbottom. In the first place it is intended merely to fill the time between dinner and dancing. If a feature is shown, the guests become restless, and so it is only on Sunday, when there is no dancing, that long pictures are shown. On the other days of the week the program is made up of one and two-reel comedies, educational subjects and scenics.

No scenes of shipwrecks, high seas, seasickness, or harrowing disasters may be exhibited because the passengers become uneasy. The children like the broadest slapstick and their elders call it silly. The young folks prefer love stories, and the youngsters call for action. The old folks enjoy educational films and the two younger groups say these bore them.

"Believe me," said the general manager, "the fellow who has to make up these programs has no easy time."

And added to all these difficulties, each of the ships plays in "opposition" to the others. An entirely different set of programs must be made up for each boat. Martin A. Petrie, who does the booking, explains that a man with business in London may go over on the Leviathan, stay a week and come back on the George Washington, and so the George Washington cannot show the same pictures that the Leviathan did.

Then there is the matter of the different types of "patrons." Providing a picture fare which satisfies each of the three classes is like trying to run a theatre which would appeal at the same time to the Bowery, Park Avenue and Upper Broadway.

The Leviathan has three shows daily, one for each of the different classes of passengers. During the summer these are frequently given on deck. On cold and rainy days they are held in the social halls or dining saloons. On the cabin ships, where there is no distinction between first and second class, the pictures are often projected outdoors so that the first and second class on their deck, and the third class on theirs, may see the show at the same time.

The best product that can be bought is booked for these entertainments. Already "The Midnight Sun," the big Universal super-production which is to be released during Greater Movie Season, has been shown on the Leviathan and George Washington. The Denny productions are very popular, and the Newlyweds comedies are proving great favorities. Everyone appears to enjoy the Westerns, says Mr. Rossbottom.

The United States Lines were the first to establish the ocean picture show and under Mr. Rossbottom's management they have reached a standard equal to that of the best houses in the country. Because of their success, several foreign lines have also booked pictures and it is predicted that before long no large passenger ship's program will be considered complete without a daily picture show.

100%

Box Office Value ~ which means ~

Only stories with super showmanship value have been selected for Universal's knockout Famous Authors Five Serials—that every cast—is a box-office cast, with big flare for SERIAL production as proven by past successes to fans everywhere—made by directors with a special flare for serial production as proven by past successes —and above all a big, compelling punch to hold them and bring them back again and again. And variety—a fire fighting serial—a railroad serial—a western serial—a great serial of tremendous historical significance and a dog serial with the king of dog actors. There's fifty weeks of sound box-office stuff in Universal's Famous Authors Five—that's why we say

UNIVERSAL'S SERIALS ARE FIRST RUN CLASS.

Fighting With Buffalo Bill

Written by himself. Starring WALLACE MACDONALD Picturization of the great plainsman's own life story.

Directed by Ray Taylor

The Fire Fighters

By John Moroso. Starring JACK DAUGHERTY and Helen Ferguson. A flaming drama of the smoke eaters.

Directed by Jacques Jaccard

The Silent Flyer

By George Morgan. Featuring SILVERSTREAK, King of Dog Actors, MALCOLM MACGREGOR and Louise Lorraine. Adventures of a wild dog in the far North.

Directed by William Craft

NOW IN THE UNIVERSAL EXCHANGES WHERE YOU CAN SEE EVERY EPISODE BEFORE YOU BUY.

SEEING IS BELIEVING

The Return of the Riddle Rider

By Arthur Reeve and Fred J. McConnell. Starring WILLIAM DESMOND. A stirring mystery tale of the oil country.

Directed by Robert Hill

Whispering Smith Rides

By Frank Spearman. A breath catching chapter play of the railroad west. Starring WALLACE MACDONALD.

Directed by Ray Taylor

Universal Short Product First Run Class

As the Critics See Universal Pictures

"The Runaway Express"

A LONE broncho, speedily carrying its plucky rider to prevent the destruction of The Limited, thundering on its way, unaware of a bridge washout, is included in the thrilling climax of "The Runaway Express," at the Alhambra Theatre.

The presentation, from the pen of Frank Spearman, former Milwaukeean, is another one of the railroad stories, published under the general title of "The Nerve of Foley."

It stars Jack Daugherty as the reckless Foley, cowpuncher and railroad engineer, with Blanche Mehaffey as the Irish colleen. Daugherty was a visitor in Milwaukee several years ago.

The somewhat "drawn out" plot reveals Foley, anxious to get to Calienti, Nev., with a consignment of cattle. When his engineer and fireman, obeying rules, refuse to run the locomotive, Foley jumps in the cab and brings the load to its destination. His pluck results in the district superintendent giving him a position as engineer. Of course, there is romance, and he accepts the job after having been persuaded by "the girl."

He incites the jealousy of another railroad fireman, who plans to cause destruction of The Limited, carrying bullion. * * * Foley stops the locomotive at the brink of the canyon and averts a catastrophe. And then they "lived happily ever after." *Milwaukee Leader*

Footage: 5,865

"Combat"

A STIRRING and somewhat flamboyant melodrama of northern lumber camps, where a man must be a he-man if he wants to live, is revealed in "Combat."

If ever a picture lived up to its title, this one certainly does. There is more fighting in "Combat" than you will see at Taylor Bowl in a year. House Peters, cast as a "hard-boiled," brute-breaking lumberjack, easily outshines Milton Sills, Tom Mix and the rest of filmdom's pugilists in his scrappy role; while in sharp contrast there is the weakling villain of Walter McGrail's and Wanda Hawley's shrinking violet heroine, both of whom give adequate support and good performances.

In the tale Peters is promised the coveted job of camp boss if he will "clean out" a gang of lumber poachers. This he does with a will, but his employer renegs and gives the position to the dissipated McGrail. Peters then retaliates by kidnapping the other's prospective wife, Wanda Hawley, whose hatred of him turns into something reseembling love when he saves her from a forest fire. *Cleveland Times.* Footage: 6,714

"The Cohens and Kelly's"

By Ridley Wills.

HOKUM is good when it is very good hokum. And so the best picture we have seen in a couple of months is "The Cohens and the Kellys," which is ripsnorting up and down the screen at Pantages Theatre this week.

We are neither Irish nor Jewish, but we got a great kick out of "The Cohens and the Kellys." Sure and faith, it's hokum. But it's schicker hokum. We are a highbrow, of course, but we laughed all over the place at George Sidney's Jewship and Charlie Murray's Irishhood. Please don't miss "The Cohens and the Kellys."—Memphis Press.

(Footeage: 7774)

"Skinner's Dress Suit"

By Mae Tinée

GOOD morning!

Optiences at the Oriental are having hysterics over "Skinner's Dress Suit." Haven't seen so much joy unrestrained in a movie theatre for a long time.

Well, it IS a funny picture. And it's human and folksy and lovable besides. It is so real that the interests of that young married couple, the Skinners, are actually yours throughout the film.

This is what starts the ball of the action rolling: Honey—that's Mrs. Skinner — sends her husband off to work one morning with her silvery ultimatum ringing in his ears:

"You MUST just walk in and tell the boss he's got to give you a raise." It is Honey's fervent belief that her "great, big, handsome, successful husband" has only to command, "Thus — be SO!" — and thus be's so.

So Skinner leaps forth to catch his commuter's train, beards the boss, is turned down and returns to find a cake baked and Honey all dolled up to celebrate the occasion of the raise.

"How much was it, darling?" Honey wants to know.

"Ten dollars," lies Skinner with a beaming smile.

"Only ten dollars a MONTH" Honey quavers.

"Ten dollars a week, of COURSE," replies the great, big, handsome, successful liar.

"Wonderful," trills little Honey. "NOW we can have all the things we've wanted. And the FIRST thing—you must get a dress suit!"

Dress suit, furniture and dear knows what blossom forth in the Skinner menage, and in due time some installment store men and tailor to cull those blossoms unless Skinner crosses their palms with the silver that is due them.

And just about then Skinner finds himself jobless. BUT —if you think that on the last night of its stay in the Skinner house—or what Skinner believes is certain to be the last night of its stay—that dress suit doesn't ante up and justify its existence—why take a run over to the Oriental and see what you shall see.

Reginald Denny called on me one afternoon while he was in town and I liked him ever so much, finding him in person the same boyish, good looking, earnest, delightful sort of person he is on the screen. He has never had a better role than that of Skinner and never a better actress or more appealing vis-à-vis than that of Laura La Plante, playing opposite him. The two of them are a joy, and the supporting cast is also just that little thing.

Everying about "Skinner's Dress Suit," hits on all cylinders. As light summer entertainment the picture can't be beat. *Chicago Tribune.* Footage: 7,025

Hee-Haw ZAM!

Comedy Westerns — *Get that!* Comedy Westerns

Just leave it to Universal to sew 'em up every time! Westerns jammed with the well known *MUSTANG* ACTION —plus the added tang of real showman COMEDY. Those two boys, Ben Corbett and Pee Wee Holmes do the screamingest stuff in their long comedy careers in those famous W. C. Tuttle "Dirty Shirt" and "Magpie" stories, that have been read by millions of picture fans in Adventure Magazine. 13 great laugh-getting, audience-holders of a NEW TYPE! COMEDY WESTERNS! Man, what an idea that was! And they're there for you to book and cash in big on! Ask to see them at your U Exchange—and then let your showman's conscience be your guide to short subjects profits!

13 Side-Splitting Westerns

Released by
UNIVERSAL

Screen versions of the W. C. Tuttle Stories originally published in Adventure Magazine

Featuring

BEN CORBETT

and

PEE WEE HOLMES

Directed by VIN MOORE

What the Man Who Buys the Tickets Thinks!

Comments on Universal Pictures by Readers of Carl Laemmle's Column in The Saturday Evening Post

Praise for "Skinner's Dress Suit"

"OF course 'Skinner's Dress Suit' is not a new story, but these two stars surely made it more than entertaining. Laura La Plante is one of the cleverest and prettiest girls on the screen. She is so natural and does not for one moment pose as so many stars do. Also Denny is a very good comedian and seems to be popular in Kansas City. I have always liked him."

—Miss B. Mitchell, Kansas City, Mo.

Greatly Enjoyed "Stella Maris"

"I WANT to tell you particularly how greatly I enjoyed 'Stella Maris' which I saw two weeks ago. Hats off to Mary Philbin. I have nothing but praise for her fine playing of the dual role of the invalid and the slavey. I had heard much of the picture and went to see it with great expectations which were realized. Any feelings of pride you may have as the producer of this picture are fully warranted." *Richard F. O'Donghue, Wash., D. C.*

Likes Hoot In New Film

"I SAW 'The Phantom Bullet' a few nights ago, and I think more of Hoot Gibson than ever. I like Eileen Percy so well, too, as Hoot's leading lady. And I want to hand a bouquet to Harry Newman for the beautiful photography in this picture."

—Earle G. De Haven, Los Angeles, Calif.

"Rolling Home" Sure Is Scream

"I HAVE just seen Reginald Denny in 'Rolling Home' and I want to say that it sure is a scream and I enjoyed it very much. It kept me rolling in laughter all the way through."

—Jacob Dress, Providence, R. I.

"The Flaming Frontier" Seems Perfect

"MY dear Mr. Laemmle: I cannot help writing you to express my appreciation of that wonderful success, 'The Flaming Frontier.' Replete with thrills and action, it provides an evening of delightful and educational entertainment. A scene in particular struck me as a very clever reproduction —and it was the memorable 'Custer's Last Stand,' a very tense moment, and enough to inspire anyone to the core. The plot was carefully laid out, and the picture in general seemed to be perfect in every detail."

—Victor Varallo,
Sec., Websterian Literary and Debating Society,
Philadelphia, Pa.

Old Timers Thrill At "Still Alarm"

"THE STILL ALARM' was shown here on the 12th. There was a good crowd, and the picture was interestingly exciting. To us old timers, it was quite a thrill to see Bill, Dick and Joe step into the harness and gallop off to the fire."

—Mrs. Fred B. May, Albany, Ga.

"Midnight Sun" One of Best

"THE MIDNIGHT SUN' was great. I think it is one of the best pictures that has been shown this year. It was unusual, not that same dry love stuff which is crowding the screen today."

—Foster Vary, Jr., Miami, Fla.

"Chip of Flying U" Real Treat

"OUR family saw 'Chip of the Flying U' last night and we send a unanimous vote of thanks to you for presenting such a splendid Western. It is a real treat to see our favorite author's story so admirably screened. Modernizing 'Chip' only added to the humor of it. We all congratulate you for the pleasure you have given 'us fans'." *—Miss Dele Sinclair, Sierra Madre, Calif.*

Picture Much Better Than Play

"I ALSO got a real kick out of Denny in 'What Happened to Jones.' I saw that comedy in England twenty-five years ago, but the picture was much better than the spoken drama, and Denny always seems to be getting a great kick out of the picture himself."

—Charles Hildick, Yuba City, Calif.

Everyone in Audience Pleased

"SAW a splendid picture of yours last evening, called 'The Cohens and Kellys.' Enjoyed this comedy immensely and everyone in the audience was well pleased with it." *—B. W. Wettstein, Leesburg, Fla.*

House Peters Great in "Combat"

"'COMBAT!' The best House Peters vehicle to date. House Peters handles the leading role wonderfully." *—Duncan Boss, Paterson, N. J.*

"Beautiful Cheat" Is Splendid

"ABOUT three days ago I saw 'The Beautiful Cheat.' It was one splendid picture."

—Harold H. Norris, Cold Springs, Ky.

COMIN' OR GOIN'--ANDY IS THE BERRIES!

Yes sir! Anyway you look at him he's the biggest money making short comedy subject in the business. Because of the word-of-mouth advertising—the tremendous publicity the Gump Cartoons get everywhere—read for years by millions—known to everybody, everywhere—Andy Gump is big Box-office stuff, glittering with class. Why, man— there's a mint of profit in 'em for you!

Samuel Van Ronkel Productions
2 Reels Each 2 Each Month
Released by UNIVERSAL

Universal Short Product First Run Class

A PAGE OF SYNOPSES

"MOUNTAIN MOLLY O"

A Two-Reel Mustang Picture

Featuring JOSIE SEDGWICK

MOLLY MALLORY, a popular western movie star on her vacation, puts on a black wig and gets a job as a cowboy on Ted Riley's ranch. While riding on the range, Ted pulls out a picture of Molly and confides to the new "cowboy" that he has been carrying it next to his heart and that he would gamble on a girl like that any time.

Ted catches a trio of "bad man" cowboys hitting the Barleycorn once too often and fires them. They return later and two of them pin him while the burliest of the three knocks him out. Molly ropes the bullying three with a long throw and drives them off the ranch, winning the admiration of Kathleen, Ted's sister, who is now disgusted with her suitor, T. Edgerton Tyler, quick on the guitar but slow on the gun. Watching the whole affair he has done nothing. She spurns him and tries to embrace the brave man, Molly.

The next day Kathleen and T. Edgerton go to the bank for the weekly pay role. To restore himself to her good graces he pays the three roughnecks to hold them up on the road and then allow him to make a grandstand play by beating them up. They keep their promise by waylaying and robbing them but double-cross him on the rest of the scheme, making off with the girl, from whom they try to get the money with threats. Molly, seeing the fracas, rides up behind them and gets the drop. She holds them at bay while T. Edgerton brings Ted, who routs them. Kathleen hails Molly as a brave man, falls on her neck and accidentally pulls off her wig, revealing to Ted his future wife.

"THE COLLEGE YELL"

One-Reel Blue-Bird Comedy

Featuring NEELY EDWARDS

GOOFUS MCNUTT, arriving home from college, meets a charmer on the way to his house who has run out of gas on the road. He helps her out and they fall in love at first sight, making a date to meet in the park at three. At home Goofus and his father, Rufus McNutt, start a football game in the living room and wreck the house. Rufus tells Goofus that he is to meet his future wife at three. Rufus escapes to keep his date in the park. Charmette's mother tells her that she is to meet her future husband at three. She too gets away and keeps the tryst with Goofus. Rufus and the mother search the town for the disobedient heirs. They are caught separately and dragged home to meet their life mates. Brought together before the preacher's house, they recognize each other but keep up the bluff of obstinacy until the old man bribes Goofus with a check for $100,000 to marry the girl. Rufus calls the minister to do his stuff. The parson tells Rufus that the pair were married that afternoon.

"THE WINKING IDOL"

Starring WILLIAM DESMOND

Ten Episode Adventure Picture

No. 10—"THE LOST LODE"

JEAN and the others jump from the train just before it strikes the dynamite car and explodes, burying Komi under the wreckage. Dave drags the Indian girl out from the debris and she expires in his arms, first telling him that the wrath of the Spirit is satisfied in her death, and that he and Jean may enjoy the rich treasure of the Aztecs, the secret of which is in the Winking Idol. Lange, who has possession of the Idol, overhears and breaks the image, drawing forth a map, which he follows to a cave. Here he is stopped by Dave who fights him. Lange escapes into a cave, going through the labyrinth, followed later by Jean. They both lose their way. Lange finds the hall that leads to the treasure, then he sees Jean and accosts her, urging that she give up Ledbetter and share the immense treasure with him. She struggles. Dave sees them and goes after Lange, who escapes into the darkness of the tunnel, from which his luminous eyes shine, proving that he is the "Owl," wanted for years for thieving. Pressed by Ledbetter, he goes farther into the tunnel and falls through a rotten bridge to his death, carrying with him the secret of the Aztec treasure, the loss of which Dave and Jean have no time to regret, as long as they have each other.

"TAKING THE HEIR"

One-Reel Blue Bird Comedy

Featuring CHARLES PUFFY

A LAWYER gives his assistant orders to serve papers on Puffy on his wedding day. A friend in the lawyer's office tells Puffy over the phone that a bearded man will stop his wedding. Puffy opens the door to go out and sees a bearded man facing him. He slams the door and goes out another way. The man turns out to be the janitor leaning on his mop, which looks like a beard. On the way to the church Puffy sees a bearded man every time he turns around. He tells a group of friends of his dilemma and they agree to stop any bearded men from entering the church until after he is wed. The first man who appears is the bride's father and the next is the minister, both wearing beards. They are bound and gagged and thrown into separate rooms while the process server gets by them without being seen and chases Puffy all over the place with the papers. Finally bested, Puffy takes the lawyer's note and reads that he will lose his inheritance if he is married before six o'clock.

It is exactly six. The minister and the irate parent are released and the party goes on.

"QUICK ON THE DRAW"

Two-Reel Mustang Picture.

Featuring FRED HUMES

FRED HUNTLEY, a dapper plainsman, riding in the back country, meets pretty Ada Brisk, the new school teacher, whose flivver breaks down on the trail. He takes her to school on his horse, but they arrive so late that the school is empty and he asks her to ride home with him. Just then a blustering stranger who calls himself the Pecos Dandy, fastest gun fighter in the state, steps in front of Huntley and offers to take the girl home. Ada, fearing for Huntley, declines them both.

Huntley teaches Ada to ride a horse and then delivers her to her door. It is clear that she is fond of him and that she despises the "Dandy," who steps from behind a bush and confronts her as soon as Huntley is out of sight. She tries to get rid of him. He forces an embrace, she screams; Huntley comes to her rescue, but Ada, fearing for his life if he is forced to fight the gun man, pretends that the man has a fight to embrace her. Huntley goes away crestfallen.

The next day Huntley hears that the "Dandy" is suspected of a bank robbery and is being hunted by the sheriff. He rides to the school where the "Dandy" is pressing his attentions upon the girl. He slaps the blusterer in the face, calls him a big bluff and rides off, hotly pursued by the "Dandy" whom he disarms and then engages in fistics to a finish while the sheriff's posse, headed by the girl, dashes after them.

Huntley knocks out the "Dandy" who is identified by the bank teller as the bandit, and Huntley receives the reward but objects to his being arrested under the name of the Pecos Dandy, as he claims to be that renowned personage himself; which is all right with Ada as long as she becomes the wife of that hero fellow.

Pulling Power!

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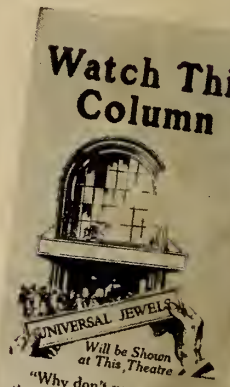

"Why don't you suggest to the exhibitors that they should include Universal Jewel Productions in their advertisements?" writes a picture follower, Frederick C. Sutherland of 1124 Trenton St., Los Angeles, Cal.

He then goes on to say: "Then, by reading the ads we 'fans' could know beforehand that we were going to see a really worth-while picture, instead of perhaps a weak, shallow, spineless mess."

I am grateful to Mr. Sutherland for his interest and to the hundreds of others who have written me along the same lines. In the thousands of letters that I receive this is a note that comes up most frequently.

But there is nothing I can do about it. It is up to the theatre owners, and YOU. I can't influence the exhibitor's advertising.

I can tell him I think it-is *foolish* not to let the millions of Saturday Evening Post readers know when he is showing a Universal Jewel Production, but the real influence must come from you.

If you will let your local theatre man know that you want him to advertise when he has a Universal Jewel—he will do it. The exhibitor is the most willing public servant there is. He wants your good will, and will respond to almost any request you make.

I am proud of the Universal Jewels that will come to you this Fall, so proud that I have named them the GREATER MOVIE LIST. I don't want you to miss seeing "Poker Faces," "The Marriage Clause," "The Old Swab," "The Whole Town's Talking," or any of the many exceptionally worthwhile productions of the GREATER MOVIE LIST.

Your advice and suggestions are always welcome and I will be glad indeed to answer.

Carl Laemmle
President

(To be continued next week)

Send 10c each for autographed photograph of Laura La Plante, Ronald Dewny and Hoot Gibson

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The column at the left appears in The Saturday Evening Post of August 21st and Liberty of August 28th.